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Interiors

A BILLBOARD PUBLICATION 90th year of continuous publication MAY 1978

Cover: In the sanctuary of St. Peter's Church, part of New York's Citicorp Center, a marriage of architecture by Hugh Stubbins and interior design by Vignelli Associates. Photograph by Jan Staller.

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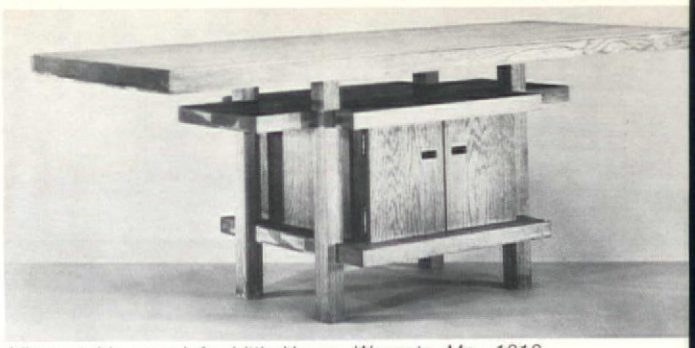
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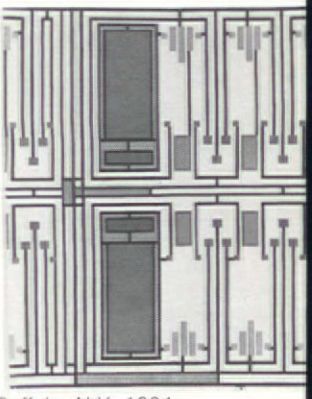
A UNIVERSE DESIGNED BY FRANK LLOYD WRIGHT

"The Decorative Designs of Frank Lloyd Wright" brings the legendary architect's designs for furniture, rugs, curtains, ceramics, graphics, silverware, and on occasion, dresses for his clients, to the Renwick Gallery of the National Collection of Fine Arts, Smithsonian Institution, Washington, D.C. until July 30, 1978. Organized by David A. Hanks, who researched and assembled the exhibition, it is a well reasoned display of Wright's virtuosity in creating total environments; i.e., fully furnished spaces whose smallest details embodied the spirit of the architecture surrounding them. Many original pieces, supplemented by drawings and photographs, give visitors a first-hand look at the decorative arts that filled Wright's three great creative episodes, Prairie school, Japan and California, and Usonian period. Along with many designs created with specific clients in mind are those intended for production by such notable manufacturers as Heritage-Henredon and Schumacher, which support Wright's early contention that "the machine has noble possibilities." The show's itinerary will include Grey Art Gallery, New York University, September 26-November 4, 1978, and David and Alfred Smart Gallery, Univ. of Chicago, January 10-February 25, 1979. An illustrated 18-page catalogue by David A. Hanks is offered at $1.10 from the U.S. Government Printing Office.



Library table, wood, for Little House, Wayzata, Mn., 1913





Left: *Armchair, oak, for Martin House, Buffalo, N.Y. 1904*
Right: *Wallpaper, "Design 105," for Schumacher & Co., 1955*

Rambusch restores Trinity Church, lights a bank

While Radio City Music Hall hangs in the balance, even though declared an historic landmark (thus promising a year's reprieve against demolition for funding to a new use), New Yorkers can take pleasure in the lovely aspect of the interiors as well as the exteriors of two fine buildings, Trinity Church which has been standing at Broad and Wall Streets since 1846, and The Bank of New York which occupies a building standing at William and Wall Streets since 1928. Both have been restored inside, with The Rambusch Company's craftsmen and lighting experts providing the necessary materials and skills on both projects; the Bank of New York interior was supervised by Harold Simmons, Jr., vice president of Parish-Hadley, Inc., who do both traditional and contemporary banking spaces at various locations for the Bank.

Trinity Church (a New York City landmark) was designed by Richard Upjohn, a student of Augustus Welby Pugin, the English master of Gothic Revival. Cleaning the interior, Rambusch artisans found and matched what they believe to be the original colors—off-white on the walls and vaulting, and stone-like brown matching the structural stone for the ribbing, a combination which adds to the effect of Gothic airiness. Rambusch also cleaned and repaired the stained glass windows and designed and fabricated new lighting. Removing the large, scooplike fixtures anchored to the columns of the nave, they hid lights in the ceiling. These can be varied from Gothic shadowiness to TV broadcasting brightness.

The Bank of New York, founded in 1784 by Alexander Hamilton, is headquartered in a 32-story building erected for it in 1928, and designed by Benjamin W. Morris. The Bank occupies eight of its stories, expects to fill more. Most impressive are the street floor for teller operations and the second floor for the officers' platforms. The two floors are joined by a double stair in a circular stairwell with a wood and marble balustrade and a magnificent rotunda rimmed with marble-faced piers under archways.

Designer Simmons chose a patterned green and gold carpet true to the original dark green walls of the space, and hung gold silk draperies in the nobly proportioned arched windows. The Rambusch staff designed and fabricated special architectural tungsten-halogen energy-saving fixtures, which they installed inside the tops of the pilasters. The same lamps were fitted within the chandeliers, and the metal stripped and finished to match the original parts. Rambusch also repaired and detailed the windows and cleaned eight large original murals painted for the Bank by J. Monroe Hewlett.



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News continued on p



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20th HEXTER AWARDS: NO DESIGN SHOCKS, INTERESTING CLIENTS



The 20th Hexter Awards Jury: Seated—Jury Foreman Virginia Whitmore Kelly; standing, from left JoAnn Ridgeway Barwick of Good Housekeeping, John F. Saladino, James Foy, Jr., H. Albert Phibbs.



Tom and June Felber



Honorable mentioned Lindsay Welch Daniel



Honorable mentioned Semanko and Bobrowicz



1st Award Winner Barry Brukoff



1st Award Winners Forbes and Ergas

The annual Hexter "Interiors of the Year" Awards are as highly coveted today as in 1958, when Thomas L. Felber, President of the S. M. Hexter Company, Cleveland-based resource for decorative fabrics, wallcoverings, and floorcoverings, established the program. Whether this is because of the cash—two first awards of $2,500 each—or the accompanying prestige and publicity, is debatable, but the event has so consistently been charged with the aura of discovery—of the revelation of new young talent—that it came as a shock, this March 9th at the annual awards luncheon at the Regency Hotel in New York, to be reminded that this is the 20th time Tom Felber and his wife June have presided over the ceremonies.

This year's winners were excellent; there was originality, ingenuity, and even wit among them, though the diversity and caliber of interior design today has reduced one's tendency to "ooh" and "ah." As a group they reflected significant aspects of today's clientele. For example there were a Middle Easterner, a university which had decided to recycle an athletic facility, and a fast-food operation willing to bank on humor.

As usual the Jury was impeccable. This time it included, as Foreman (we refuse to write Foreperson), the distinguished First Award Winner (residential category) of twenty years ago, Virginia Whitmore Kelly, ASID, IES, DFL, New York. The others were JoAnn Ridgeway Barwick, Director, Home Building & Decorating Dept., *Good Housekeeping* magazine, New York; James Foy Jr., ASID, Boswell-Foy Associates, Fort Worth, Tx; H. Albert Phibbs, FASID, Past National President, American Society of Interior Designers, Denver, Colo.; and John F. Saladino, ASID, New York. Selection criteria were solution of a problem, originality of design, color coordination, integration of the various elements in the interior, and adaptability to function.

The First Award of $2,500 in the Non-Residential Category went to Barry Brukoff of San Francisco for recycling Stanford University's gymnasium into offices for the University's personnel and architectural planning departments (to be shown in our June issue).

The First Honorable Mention in the Non-Residential Category went to Lindsay Welch Daniel of Creative Interiors, Inc., Charlotte, N.C. for The Sandwich Construction Company, a funny, innovative, well-integrated food facility.

Second Honorable Mention in the Non-Residental Category went to Edward A. Semanko, R.A., and Joseph R. Bobrowicz of Semanko-Bobrowicz, Philadelphia, Pa. for the Berwind Corporation's executive offices—low-key and elegant.



Stanford's gym, recycled by Bruk



Semanko-Bobrowicz's subtly carved office spaces.

First Award in the Residential Category went to Susan A. Forbes, ASID, and Joel M. Ergas, ASID, of Forbes-Ergas Design Associates, Inc., New York, for a New York pied-à-terre for a Middle Easterner—luxurious space composed with pure, mysterious lighting into a serenely exotic environment which—while exploiting a fine view—seems totally remote from the clatter of the city.

First Honorable Mention in the Residential Category went to Marcus Caine of Mayerson-Caine, Inc., Springfield, N.J., for the bedroom suite of a New York apartment; second went to Thomas J. Boccia, the New York interior and furniture designer, for the remodeled living room of a Long Island house.



Lindsay Daniel's "Sandwich Construction Co."

News continued on pa

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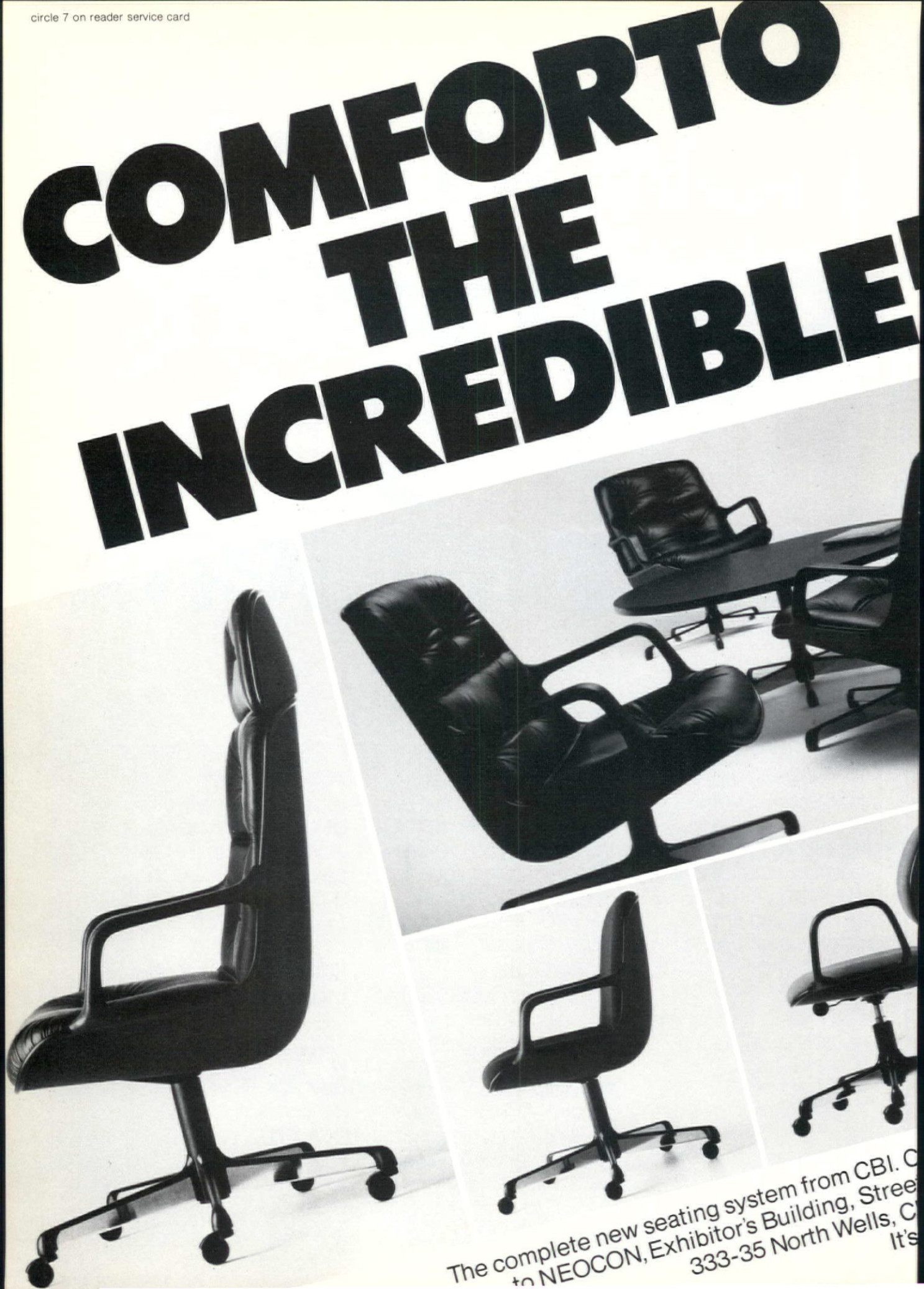
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 continued from page 6

IBD'S SIXTH ANNUAL STUDENT DESIGN RALLY AND COMPETITION RESULTS: 473 students from 21 educational institutions mingle with professionals and manufacturers in the contract furniture showrooms of High Point



IBD Student Design Competition winners, seated, left to right: Kim Madison, Lester Bowers, Cris Ray; Standing, left to right: Jenny Dorsey, Marie Crites, Bradley Moore, Katherine Wrenn, Terri Thomas, William Gross, Gary Dumesnil. (Not shown were Beth Ryan, Susan Hull, Della Graham, Liz Reteneller.)

No program of the Institute of Business Designers has been more significant than the Annual Student Design Rallies organized in High Point, N.C. by IBD's Carolinas Chapter. Bringing students into contact not only with each other but with professionals, it gives them the real-life setting of manufacturers' showrooms to observe, as well as to use for seminars and rap sessions. There is also the stimulus and challenge of two well planned competitions, one for interior design, one for product design.

The Georgia/Alabama Chapter again co-sponsored this year's Rally—the Sixth—which was held February 8, 9, and 10. About 473 college-level design students from 21 institutions attended, along with 150 professional designers, manufacturers' representatives, and members of the press.

In charge were Rally Chairman **Jan Wolf** of Wolf Associates of Charlotte, Tulsa, and New York; **Randall Davis** of Davis Furniture Industries; and **Bob Snypp** of Snypp Lighting & Accessories in Atlanta. Mr. Snypp was responsible for the competitions. The High Point manufacturers who contributed space and personnel were **Brayton International, Carolina Seating, Davis Furniture Industries, Jack Cartwright, Thayer Coggin Institutional, Alma Desk,** and **Monarch Furniture Industries.** Nineteen other manufacturers/exhibitors were also on hand at seminars.

The schools whose students attended were: American Business & Fashion Institute; Randolph Technical Institute; University of North Carolina at Greensboro; Salem College; University of Tennessee; Virginia Commonwealth University; Florida State University; Ball State University; James Madison College; University of Iowa; North Carolina State University; Western Carolina University; University of Cincinnati; University of Georgia; Middle Tennessee State University; Converse College; University of Kentucky; Ohio University; Morehead State University; Iowa State University of Science & Technology; Virginia Polytechnic Institute.

The competitions were open to all undergraduate and graduate students enrolled in interior, environmental, architectural, and industrial design programs. It was not mandatory to attend the Rally to be eligible to compete.

For the Interior Design Competition the assigned problem was to design a nursing home facility for the elderly, solving all problems involving the specific needs of the occupants within a pleasant, home-like interior with an atmosphere of "warmth, intimacy, and quiet dignity" conducive to "de-institutionalizing" the facility. The problem required research into ambulation, special furniture, barrier-free codes, fire codes, and the cleanability, bacteria resistance, wearability, and skid-resistance of architectural finishes and surfacing materials.

Judges for the Interior Design Competition were: **Jake J. Jones Jr.,** AIA, IBD, Manager of Architecture and Interior design for Bank Building & Equipment Corporation in Atlanta; **Jim Mincey,** IBD, ASID, Senior Designer for Bank Building & Equipment Corporation; and **D. Geary Winstead,** IBD, Vice President of Omnia Designs in Charlotte, holder of the Burlington Award for Good Design of the Nash General Hospital, and of the IBD Regional Design Award for Gaston Medical Center.

Winners of the Interior Design Competition were: For First place (individual) with a $500 prize—**Terri Thomas** from Virginia Commonwealth University. Second place (individual) with a $250 prize—**Lester Bowers** from Virginia Commonwealth University. Third place (individual) with a $100 prize—**Kim B. Madison** from the University of Tennessee. Honorable mention (individual) with a $50 prize—**Marie Crites** from Virginia Commonwealth University. First place (group) with a $500 prize—**Beth Ryan, Susan Hull & Jenny Dorsey** from the University of Georgia. Second place (group) with a $250 prize—**Cris Ray & Gary Dumesnil** from the University of Georgia.

The object of the Product Design Competition was an item to be used by the elderly or infirm. First place winner Bradley Moore summed up the competition philosophy in commenting on his design, a shower unit, as "not one designed for the average man which can also accommodate the handicapped individual, but rather one designed for the handicapped individual which can also accommodate the average man."

Judges for the Product Design competition were **W.A. (Bill) Walker,** IBD, vice president of sales and marketing for Harter Chair Corporation, and **Robe Snypp,** IBD, of Snypp Lighti Accessories, the Rally Com tion Chairman.

Winners of the Product D Competition were: First p with a $500 prize—**Bra Moore** from Eastern Kent University. Second place w $250 prize—**Katherine W** from Virginia Commonw University. Two honorable tions each with a $50 prize— **liam Gross** from the Univers Cincinnati and **Liz Reten** from the University of Geor

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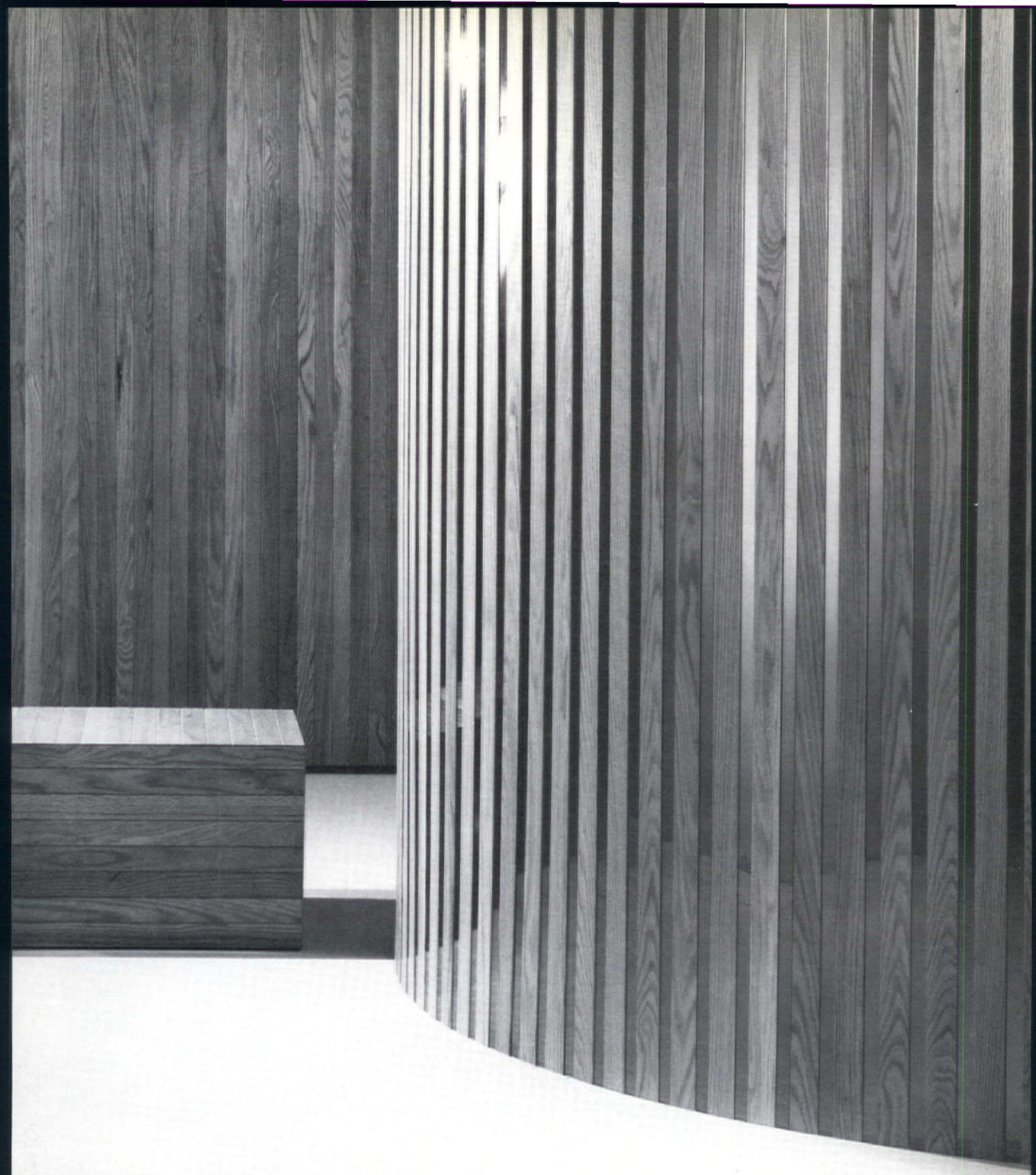
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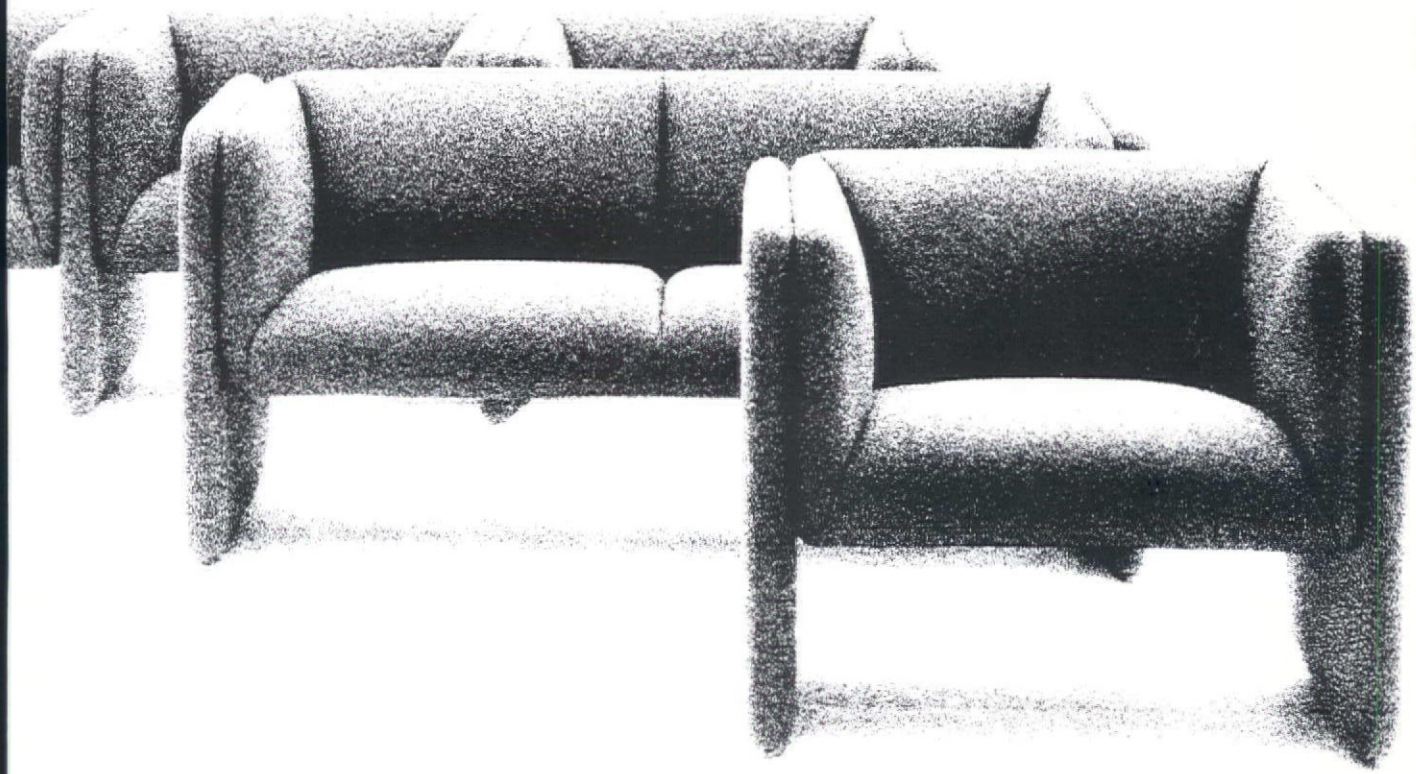
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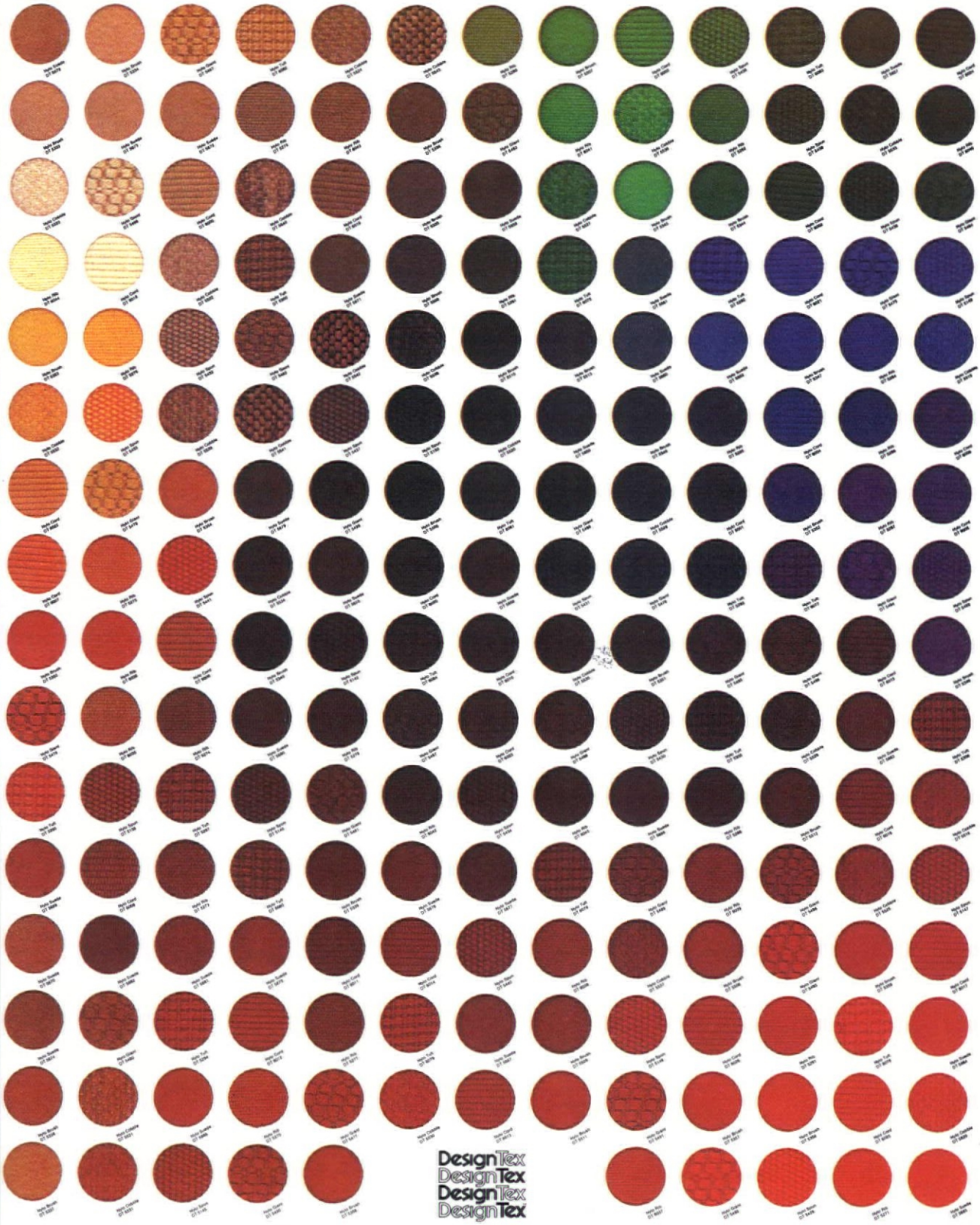
Introducing: **The Nylo Palette –** the ultimate functional worktool. 205 fabric samples of each Nylo, in 8 textures, swatched on one great poster.•Each Nylo upholstery/wall covering meets code standards from coast-to-coast. And every yard meets rigorous DesignTex quality standards.•The Nylo Palette is a 24″ x 33″ permanent poster supplement to our sample books. The Nylo Palette poster is a limited edition at only $20.00. Your check will put this remarkable palette right before your eyes. Hang it handy!

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The DesignTex Nylo Palette

205 colors / 8 textures



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SEE BACK FOR PRODUCT INFORMATION

DUPONT ZEPEL
SOIL / STAIN REPELLER

 continued from page 12



BIFMA'S EPPINGER, REPLACED BY CHANNER, TO BE CONSULTANT

Eugene Eppinger, founder of the Business & Institutional Furniture Manufacturers' Association (BIFMA) and its director during its five years, has been given permission by its Board of Directors and its president, Joseph B. Hartman (president of All-Steel, Inc.), to change his status to that of a consultant to BIFMA and other contract furniture manufacturers. Stephen D. Channer, formerly BIFMA director of administration, will replace Eppinger as executive director. Vicky Feazell, Eppinger's former assistant, will be director of communications.

Eppinger conceived BIFMA, the industry's first national trade association, in 1973, the year he retired from Herman Miller, Inc. Since then it has grown from nine to over 50 manufacturing members representing 80% of the industry's sales volume, serving its members with monthly statistical reports on orders, shipments, and inventories; periodic reviews and forecasts, sales incentive programs, and distribution and marketing aids.

Eppinger's current BIFMA projects include this year's NEOCON program, BIFMA's impending flammability standards publication; a Department of Commerce publication; and a special furniture industry section for *Fortune's* May issue.

Channer, a Colorado College Graduate, has 19 years' experience with American Seating Company and other leaders in the field.

McCluskey and Judson to be honored at UJA-Federation dinner, June 7th; George Nelson will be speaker

Ellen Lehman McCluskey of Ellen L. McCluskey Associates, and Franklin S. Judson of Stroheim & Romann will be honored for their efforts on behalf of humanitarian causes at the Design, Space Planning & Decorative Division dinner for the United Jewish Appeal-Federation of Jewish Philanthropies Joint Campaign on Wednesday, June 7, 6 p.m., at the Regency Hotel, Park Avenue and 61st Street, New York City. The keynote speaker will be George Nelson of George Nelson & Co., Inc. Samuel N. Friedman of ICF Inc. heads the committee.

The Executive Committee in formation, under chairman Samuel Friedman: Leon Barmache; ASID; Ben Beckman, FASID, President of ASID New York Metropolitan Chapter; Walter H. Blum, Julius Blum & Co.; Estelle D. Brickel, Brickel Associates, Inc.; Shirley Carlin, Carlin Design Associates; Len Corlin, *Contract* magazine; Angelo Donghia, Donghia/Marten Associates; Les Dundes, *Interior Design* magazine; Edward Fields, Edward Fields, Inc.; Olga Gueft, *The Interiors Group* magazines; Jordan L. Gruzen, Gruzen & Partners; Arthur Jackson, Maharam Fabric Corporation; Stephen Kiviat, Atelier International; Bruce Rabbino, IBD, President of IBD; Rhoda Reich, ASID; Irving M. Rosen, Pace; Martin Sachs, Bedquarters; Samuel Sacks, Saxony Carpet Co.; Suzanne Slesin, *Esquire* magazine; Jack Soskin, Jack Soskin Associates, Inc.; Charles W. Stendig; Bernard Weinstein, Filzer/Weinstein; Maurice Weir, ASID; Paul Wyckoff, Maharam Fabric Corporation.

For information or tickets, write or telephone Melvin Madell at UJA-Federation Campaign, 220 West 58th Street, New York, N.Y. 10019, (212) 265-2200 Ex. 422.



Aaron and Jay Euster flank Angelo Donghia at Euster Award Luncheon

Euster Award to Donghia

Protean Angelo Donghia received the 13th Annual Euster Merchandise Award in Miami this year (in February at the Jockey Club)—the award the Euster Furniture Company gives to the person who has contributed most to the home furnishings industry during the previous year. Jay Euster, president of Euster Furniture, said that "many people helped us to make the choice, leaders in the design community, editors of design publications, and past recipients of the award. Angelo Donghia was the overriding choice!"

In addition to many design installations throughout the country, such as the French and Italian Restaurants in the Omni International Hotel in Atlanta, and the New York Disco in New York, Donghia designed the interiors of the Omni International Hotel in Miami. In products, he is known for a successful design collection for Kroehler Furniture done last year, a second just introduced at the High Point Market in April, sheets for Bloomcraft and J.P. Stevens, and the fabrics produced by his own fabric firm, Vice Versa. Donghia also heads his own interior design firm, Donghia/Martin Associates, Inc.

Thomas Hess to the M

Writer, editor and art c
Thomas B. Hess has been na
Consultative Chairman of the
partment of Twentieth Cen
Art at the Metropolitan Mus
of Art. Hess succeeds Henry C
zahler who recently resigne
become Commissioner of
tural Affairs of New York Ci

In addition to the normal su
visory and advisory duties of
partmental head, he will be
volved in recommendations o
priorities of future acquisit
and will evolve plans both fo
ture exhibitions and for pub
tions regarding the collection

Mr. Hess received his B.A.
Yale University, was mana
editor, then editor of *Art*
magazine which, under him
came one of the foremost pub
tions in the country devote
major currents in modern A
can painting, sculpture and a
tecture. From 1967 to 1972
Hess was New York corresp
ent for *Le Monde* of Paris,
since 1972, he has been art
for *New York Magazine*.

The Metropolitan Muse
Department of Twentieth Ce
Art was created in 1970. At la
Met looks beyond 1900. W
out MOMA!

Vecta furnishing entire AIA Convention

William H. Sullivan, President of Vecta Contract, reports that
Contract has been exclusively selected to furnish lounge areas fo
American Institute of Architects' 1978 National Convention in D
Texas. Twelve thousand square feet of Convention Center floor sp
to be devoted to a lounge, conversation and dining areas.

These will hold about 200 units of Vecta Contract's Tappo Se
System, designed by John Mascheroni. The Host Lounge, though
dominantly furnished in Tappo, also has Zermatt chairs and I-
desks/credenzas, by Duncan Burke and Hugh Acton respectively

Karin chairs and KDX tables, the same products as specified fo
new Dallas City Hall by I. M. Pei, are also chosen for the AIA Con
tion/Dining Areas. Karin and KDX were designed by Gunter E
Vecta Contract's Vice President of Design and Development. As a
hibitor, Vecta Contract will show the flexible Gibilterra chairs an
teen newly introduced heat-fused Thermoset colors.

Through Ann Musgrave of Ann R. Musgrave Interiors, Vecta
tract furnishings will go to many Dallas area projects.

Why should a future-oriented company buy the Am Se Co Open Office Furniture System?

How can Systems increase worker productivity and morale?

How can its use result in savings in construction costs, space utilization, power, HVAC, and future office revisions?

How does it provide for a faster return on investment?

What makes the Am Se Co System more responsive to change than any other system on the market?

For the answers to these vital space planning questions, call or write American Seating Company, Grand Rapids, Michigan. Showrooms in Chicago, Dallas, Grand Rapids, Los Angeles, New York, and San Jose.

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dates

MAY 15-20	**International Federation of Interior Designers, Conference.** Theme: "Designing for and with the Government." Washington, D.C.
MAY 18-21	**Innovators/Innovations—** National Home Fashions League Annual Conference, L'hotel Sofitel, Minneapolis.
MAY 21-23	**CRI Annual Convention, (Carpet and Rug Institute)** Diplomat Hotel, Hollywood, Fla.
MAY 21-24	**AIA Convention,** Dallas, Tex.
MAY 30-JUNE 2	**FAB '78—Trade Exhibition for Hospital Equipment and Supplies,** Hamburg, Germany
JUNE 10-13	**12th International Carpet and Floorcovering Exhibition,** Parc des Expositions, Porte de Versailles, Paris.
JUNE 11-15	**Decor International,** Contract Furnishing and Interior Design Exhibition, National Exhibition Center, Birmingham, England.
JUNE 11-16	**International Design Conference,** Aspen, Colorado
JUNE 11-16	**NYMM Furniture Lighting and Accessories Market,** New York Merchandise Mart, NYC
JUNE 11-16	**International Furnishing Week,** Chicago Home Furnishings Market, The Merchandise Mart, Chicago.
JUNE 11-16	**Summer Lighting Accessories Market,** 230 Fifth Ave., NYC.
JUNE 14-16	**NEOCON 10/Neocon International,** The Merchandise Mart, Expocenter, Chicago.
JUNE 25-30	**Summer Homefurnishings Market,** L.A. Mart, Los Angeles.
JULY 9-14	**Summer Homefurnishings Market,** Dallas Market Center, Dallas, Tex.
JULY 9-13	**Summer Homefurnishings Market,** Southern Furniture Market Center, High Point, N.C.
JULY 16-20	**Homefurnishings Summer Market,** The Showplace! San Francisco.
JULY 16-21	**Summer Homefurnishings Market,** Western Merchandise Mart, San Francisco.
JULY 22-25	**ASID National Conference, Exposition of Designer Sources,** Washington Hilton Hotel, Washington, D.C.
JULY 24-28	**National Association of Decorative Fabric Distributors 9th Annual Convention,** Hilton Head Island, S.C.
AUG. 5-7	**Florida Furniture Mart,** Fontainebleau Hotel, Miami Beach, Fla.
AUG. 9-13	**Pacific States Fair,** San Francisco.
SEPT. 5-8	**International Carpets Fair,** Exhibition Center, Harrogate, England.
SEPT. 9-12	**IDEAS—** Resources Councils International Interior Design Exhibition and Symposium, Seventh Regiment Armory, N.Y.C.
SEPT. 22-27	**International Furniture Show/Euroluce,** Lighting Fixture Show, Milan, Italy.
OCT. 19-27	**Fall Southern Furniture Market,** Southern Furniture Market Center, High Point, N.C.

books

Sun/Earth: How to Use Solar and Climatic Energies

by Richard L. Crowther AIA and other members of Solar Group Architects

Charles Scribner's Sons, New York. 234 pages, many black and white illustrations, charts and diagrams. Bibliography, glossary, index. $8.95, paperbound.

Despite an unwieldy horizontal format and some obtrusive graphics, this is an unusually thorough treatment of the most fundamental basics of the critical relationship between building and nature. The five-page glossary alone would make the book a useful reference.

Who's Who in Architecture from 1400 to the Present

Edited by J. M. Richards

Holt, Rinehart and Winston, New York. 368 pages, 16 color plates, 250 black and white illustrations, bibliography, index. $19.95.

An extraordinarily serviceable reference, and a pleasant book, as well, just to read straight through. Among more than 500 brief entries are several dozen major essays on key architects—an essay by Peter Murray on Bramante, for example, Sir John Summerson on Robert Adam, Edgar Kaufmann, jr. on Sullivan, Richards himself on Aalto. As is inevitably the case with "who's who," readers may disagree with some of the selections. Although Columbia University's Adolf Placzek served as American consultant for the project, a chief editor from this country might naturally have included some omitted Americans—Franzen, Giurgola, Soleri, Stubbins—and forgotten some of the included Englishmen. Nevertheless, there can be no question about such a book's usefulness.

The Care of Old Buildings Today

by Donald Insall

Whitney Library of Design, New York. 197 pages, many black and white illustrations, bibliography. $13.95.

The subtitle of this book is "A Practical Guide," and the claim is well justified. Dealing not with the problems of building destruction by bulldozer but with the equally serious problems of building decay caused by ignorance and neglect, Insall's book is full of down-to-earth information about old buildings' materials and construction and how to care for them. Architects and designers called on to restore old structures will find such information invaluable. Published originally by The Architectural Press, London, in association with England's Society for the Protection of Ancient Buildings, the book contains some references (to potentially helpful government agencies, for example) that are applicable only to England, but most of the book is internationally useful. The book closes with seven case histories of actual building repair programs.

Am Se Co presents the facts about

«Acoustics»

Acoustics is one of the most important considerations in the design of open plan offices today. Recent surveys of open office installations list acoustics as a problem more often than any other factor. If acoustics are not considered in the early design stages, the planner risks possible problems which could be costly and difficult to correct.

Am Se Co is aware of these problems—and is doing something about them! We will be offering daily seminars in our showroom during Neocon. These seminars will be conducted by James E. Sulewsky, architect and noted acoustical consultant to end users as well as manufacturers. Mr. Sulewsky will address the following subjects:

NRC—The misnomer for open plan acoustics
A more accurate acoustical measure—NIC
Removal of the mystique about acoustics
The 4 major acoustical factors for a successful open plan installation

Am Se Co has worked closely with Mr. Sulewsky in the development of an innovative and responsive acoustical panel system, soon to be introduced.

Come to our showroom (Suite 964) during Neocon to hear what "Sulewsky Says" and to preview the innovative Am Se Co Acoustical Panel. Presented at 10:00 am and 2:00 pm daily.

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WATTS NEW

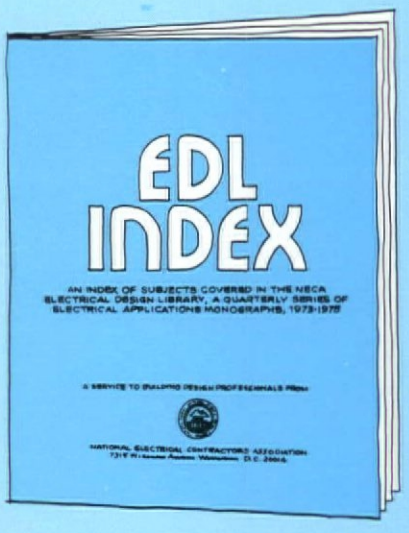
ENERGY MANAGEMENT VIEWS FROM NECA - THE NATIONAL ELECTRICAL CONTRACTORS ASSOCIATION VOL. II NO. 1

"THE MORAL EQUIVALENT OF WAR"—

and "one of the greatest tests of our national will." Those are some of the grim phrases used by prominent Americans to describe our national energy situation. Our national will seems to be blunted because there is no consensus about the nature and dimension of the problem itself. Unless we face an imminent crisis, it seems that this society can absorb great changes in life style only when they are voluntary, and are perceived as desirable or contributing to a higher standard of living. When potential changes appear to be forced upon us or to be detrimental to our future expectations, the great defensive reactions mobilized to preserve the status quo may make us unable to deal with the problem until it becomes a catastrophe. We just are not accustomed to running out of things we want.

So, in the interest of developing a national consensus, let's review the problem and its most desirable solution. Oil makes up only 3% of U.S. energy reserves, but accounts for about 47% of our consumption. We import about 43% of our oil needs, mostly from foreign countries who collectively control international prices at a level much higher than is justified by production costs. The exorbitant cost of imports is causing a serious drain on our international trade balance and has contributed to our domestic unemployment. If present trends continue, we stand to increase oil imports even further with additional reductions in the value of the dollar and even more severe unemployment impact. Natural gas reserves comprise about 4% of our energy reserves, but gas has amounted to as much as 28% of our energy use. At present, gas imports are insignificant but the gas industry has asked for unlimited freedom to import liquefied natural gas in the immediate future. Few forecasters expect domestic production of oil and gas to ever return to historical growth no matter how high the prices become. We have frantically increased drilling for new oil and gas, yet our reserves continue a long-term decline.

On the other hand, coal amounts to about 90% of our domestic energy reserves, enough to last several hundred years. But it presently supplies only about 23% of our energy. Domestic uranium reserves will last only a few generations, but with the breeder reactor, these supplies could be extended indefinitely. Other forms of energy, such as solar, geothermal, oil shale, and gasified coal, are still experimental. Economical sources are not yet available, except in very narrow applications. These may hold great promise if we can adjust to the different life style they will require.



The solution seems to be obvious. Simultaneously, we must decrease our dependence on oil and gas, increase our use of abundant coal and nuclear power, encourage maximum production at the most economical prices of all forms of energy, and become expert managers of our total energy resources. Research and development of renewable energy forms must also be increased.

Indications are that industrial leaders have already realized the benefits of better energy management. Most large companies have appointed energy managers and most industries have taken measures to get more out of their energy investment. The results are noticeable in demand for electricity . . . the most cost-effective way of using our coal and nuclear abundance. This demand is expected to increase from 28% of all energy now in use to about 50% by the year 2000, only 22 years from now. The outlook for a financially healthy and productive electrical industry will determine whether this desirable trend continues. Except possibly for personal transportation and petrochemical products, there is literally no job presently being done by oil and gas that cannot be accomplished efficiently by electricity.

For ten years, NECA has been helping designers to get the most from their use of electricity in building construction. If this is your interest, you may receive a complete topical index of publications by writing to the address below. Ask for the EDL Index.

The National Electrical Contractors Association, Dept. IE58, 7315 Wisconsin Ave., Washington, D.C. 20014.

WHEN YOU PLAN FOR ELECTRICITY, PLAN WITH A PROFESSIONAL.

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The Am Se Co

«Express»

Your Am Se Co Systems Furniture order is on a truck within 5 days!

We believe that the Am Se Co System is the most functionally complete and flexible system in the marketplace today. And as you might expect, our "Express" Program is unquestionably the most complete offering of product for quick delivery. Plus, the inherent flexibility of the Am Se Co Panel and Cabinetry Systems allow the designer and user opportunities not available in any other system—in 5 days or 22 weeks!

Here's how the new Am Se Co "Express" Program works:

Am Se Co maintains an inventory of selected Office Furniture System components in its Grand Rapids warehouse. Orders for these components will be shipped within 5 working days after the order is received and accepted. "Express" orders are accepted based upon prior credit approval, availability of product, and customer acceptance of immediate shipment.

Call or write Am Se Co for the complete details regarding this innovative program. Showrooms in Chicago, Dallas, Grand Rapids, Los Angeles, New York, and San Jose.

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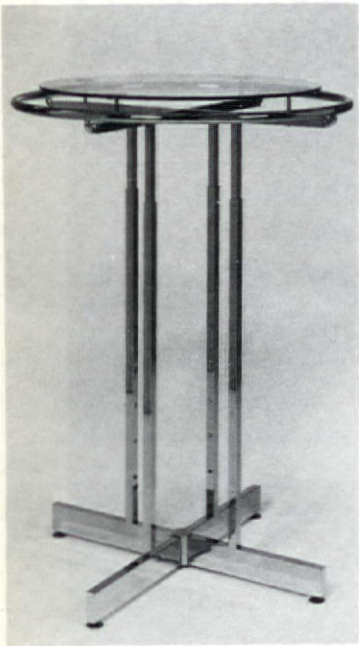


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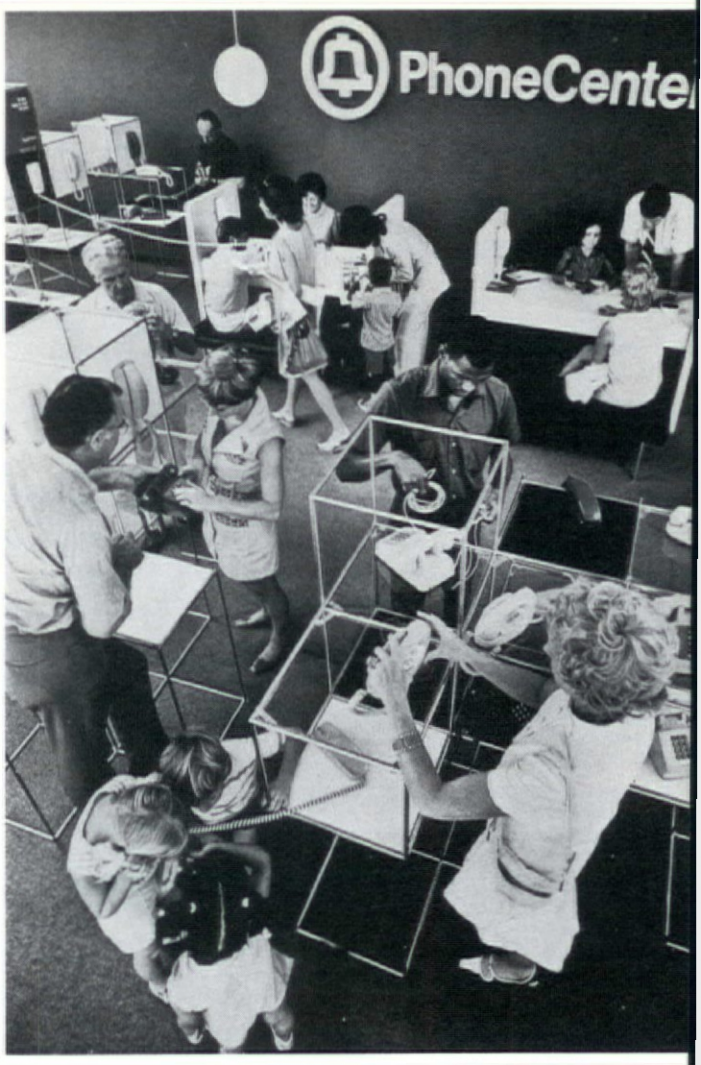
Display Products



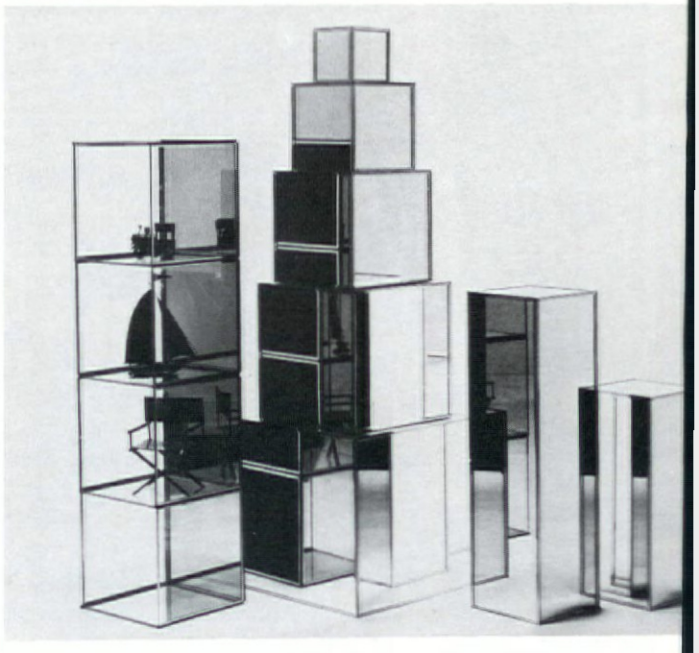
Sel-O-Rak Corporation
Sel-O-Rak Corporation offers a variety of display fixtures including model 82627, *shown*. The 36 inch diameter free slide adjustable rack is finished in polished chrome, and is available with an optional glass top if desired. Push button height adjustability, steel tubing base, and welded construction are all features of the display. This fixture is also available in a 42 inch diameter configuration. Other fixtures include walnut woodgrain finished racks, two-sided plexiglass display systems, round clothing display racks in chrome, and a space-saving Wall Slack System among others.
circle 215



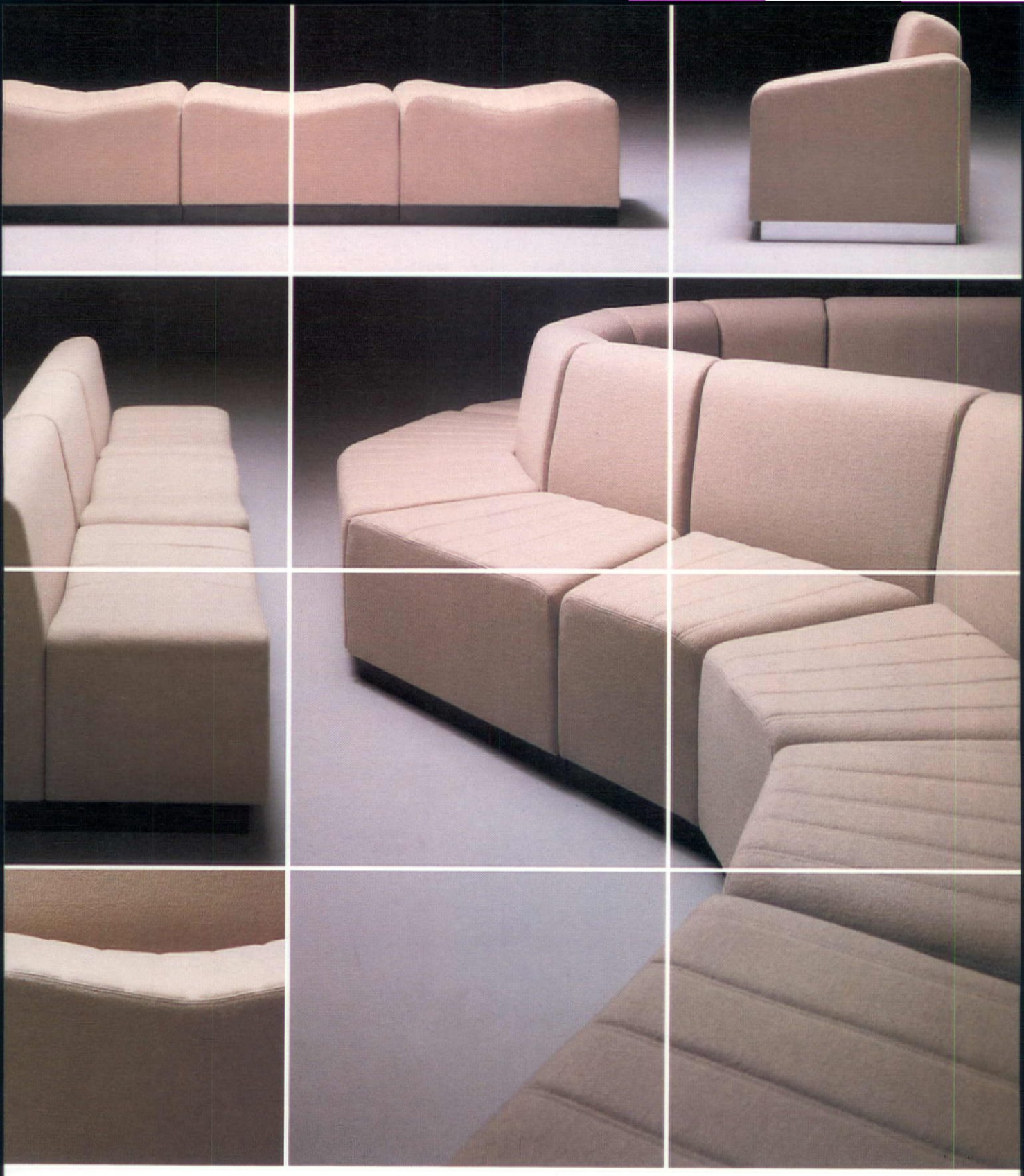
Abstracta Structures Inc.
Abstracta Structures Inc. offers a tube and connector system that is capable of producing thousands of differing units. Conceived and developed as a system composed of a minimum number of interchangeable parts capable of a maximum number of design possibilities, the system is composed of three basic components: connectors, tubes, and clip/fasteners. Connectors are precision made of metal alloy, are available in eight configurations, and are finished in chrome plate. (13 mm series also available in matte black.) Tubular members are manufactured of heavy gauge steel, and are finished in polished chrome. Clips are made of tempered spring steel. The system is offered in 13 mm series; tubular member one-half inch o.d., and 19 mm series; tubular members three-quarter inch o.d.
circle 216



Dazian's Inc.
Dazian's Inc. carries an imaginative line of display products, including motifs such as campaign chests, unfinished wood sugar buckets, stow chests with sisal rope handles, dovetailed natural plywood boxes, octagonal wood chip and cork veneered displayers, and more. Another item is an easy-to-assemble display grouping constructed of double-strength float plate glass with tarnish proof chrome edging. The four section curio is available with mirrored back, and, depending on style, ranges in size from a 6 in. cube to a 20 in. cube. Campaign Chest Displayers covered in natural coppia (a basket-weave, raffia type material), accented with brass trim are also available in solid metal surfaces of aluminum or brass, with brass accents. Sizes range from 6¾ in. L by 6¾ in. W by 7½ in. H to 18½ in. L by 18½ in. W by 23¾ in. H. Dazian's also carries a complete line of display fabrics, bengalines, felts, vinyls, metallics, etc.
circle 217



Display Products continued on pa



designed by John Behringer adds
w categories to continuous
d lounge seating. In addition to
rd units with backs, Slope is avail-
a full range of backless bench
Besides a standard flat seat, Slope
a full range of inclined seats,
ng full slope, half slope left, and
pe right. The benches are avail-
straight units or wedge shaped
or linear and curvilinear layouts.

s inclined seat offers a new look
tement for front elevations. The
incline increases comfort and creates a visual and physical separation between seats without needing the interruption of an arm for every seat. Half-slope, half-inclined seats form perfect termination units to indicate the end of a run.
JG Furniture, Division of Burlington Industries, Quakertown, PA 18951, 215 536 7343

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Slope/ **Modular Soft Seating System**

JG

Eppinger equates with Excellence

As a leader in the development of contemporary office furniture, we have built our reputation on fine craftsmanship and distinctive design.

Pictured below is part of our collection of custom executive furniture featuring unique woods, hand-crafted and hand-finished for the discriminating few seeking superior design and quality above all else.

In addition, our innovative open plan systems feature built-in energy saving Ambient/Task-lit lighting with power distribution channels—for companies that have the foresight to plan for tomorrow's offices today.



2298 floating cube desk
3298 floating cube cabinet
both pieces in oak burl with lacquer finish and base in stainless
9947 executive swivel chair covered in leather

EPPINGER FURNITURE INC. ELMSFORD, NEW YORK 10523

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ICF

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Cable: Confurn NY/Telex 236073

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The Opus Table

**Designed by Marco Zanuso . . . and
The stainless steel bases are Zanu
The top can be designed in any sha
size, wood specie or material. The
choice is yours.**

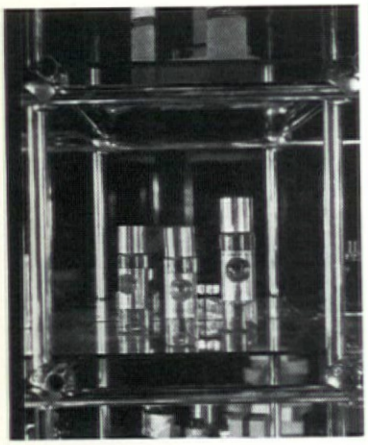


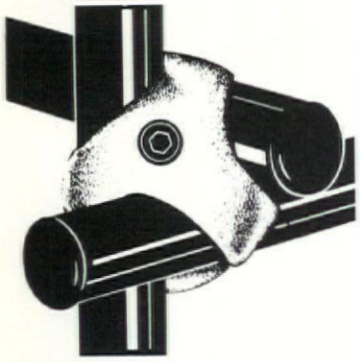
photo: PETER PAIGE



continued from pa

Display Products





Opto Incorporated

Opto Incorporated offers their unique Opto clamp, consisting of two halves of die-cast aluminum held together by a single Allen head bolt. The clamp holds two or three tubes at perfect right angles in a vise-like grip. Since the connection is made from the outside rather than the inside, no weakening will occur on knock-down or re-use. Adjustability within the system is unequaled, as the clamp can be placed in any position desired. Opto System uses high-carbon steel tubing, both lightweight and extremely rigid. It is available in chrome, brass, and seven PVC color coated choices. Clamps and tubes are offered in ten diameters.

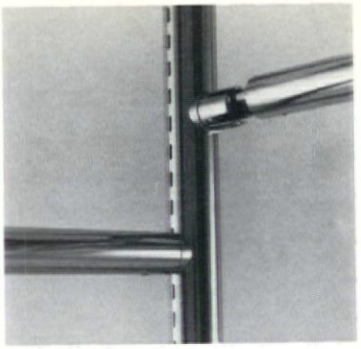
circle 218

The UNICUBE Corporation

The UNICUBE Corporation, a subsidiary of Gordon Tube Products Co., Inc., offers a standard system of components with endless possibilities. There are four different UNICUBE systems, with structures ranging from a simple cube to a total chrome and glass environment. Units can be altered, redesigned, added to or moved as requirements change.

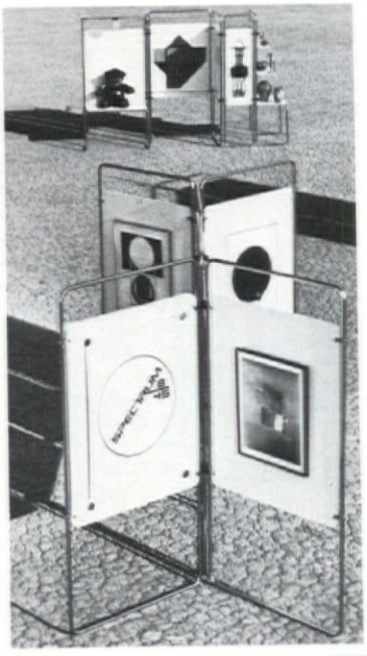
The standard stock components consist of pre-cut straight and bent tubes, arches, connectors and related accessories. System E, ½ in. dia., chrome or brass plated; System B, ¾ in. dia., mirror chrome plated; System C, 1¼ in. dia.; and System D, 2 in. dia., both mirror chrome plated. UNICUBE systems are available with or without lighting. Shown, System D, consisting of 2 in. dia. vertical tubes and arches, and 1½ in. dia. horizontal tubing. Die cast fitting expands with tube, and straight tubes are available with or without slotting.

circle 219



Unicube for Crestline





Peter Pepper Products

Peter Pepper Products has introduced a new, contemporary modular display system for graphics or products. Called "Spectrum 8/45," it is a complete KD display system, one in which the frames can be assembled and connected at any angle. Thus, the possible configurations are unlimited.

Tubular frames are chrome plated, are available in several differing widths and heights, and offer optional lighting if desired. The panels, which are usable for display on both sides, are fastened to the frame with specially designed clevises. Table frames, special shelving units, apparel racks, cork boards and molded plastic panels for graphic exhibits are all part of the display systems.

circle 220

Presentation Systems

Presentation Systems is o "Multirak," a wing panel s fabricated of lifetime lustrou ished chrome. The styling panels combines the clean tural elements of the archite look with the subtleties of t signer's touch. The open work concept eliminates the intrusiveness seen in some systems, and presents fabri straightforward, attractive ner.

As many as 24 samples displayed on each side panel in piggyback system each sample can be easi moved from simple hooks.

Westgate Fabrics chose new chrome panels for the 2000 sq. ft. showroom at th leria Design Center in San cisco. circ

Cubicon Corporation

Cubicon Corporation is offering a new line of display stands called "Multables," excellent for displaying lamps, luggage, mannequins, etc. They are available in square, round, triangular or hexagon shapes, may be stacked, used individually, or side by side, and come in a choice of colors including white, sand and chocolate. Recessed top and base add visual interest as well as preventing slippage when stacked. The hexagon-shaped forms are available 24 in. by 30 in., five in. tall, or 30 in. by 34 in., 8¾ in., tall. Cubicon also has a line of specialized display platforms, offering custom service to designers and architects at production prices.

circle 221



circle 21 on reader service card

CROYDON
FURNITURE SYSTEMS INC.

The Best of Two Worlds

For many years, the name Croydon ... designating our line of executive wood furniture ... has been synonymous with quality and superior craftsmanship. Evident in our wood line is the consummate artistry that has made Canadian craftsmen famous the world over.

This is why we are committed to the standards our name represents. And this is why we continuously endeavour to give our patrons integrated furniture and furniture systems that satisfy a full range of needs.

In this day and age of mechanized production, our executive suites excel as masterpieces of design and function ... handcrafted by skilled artisans to bring to life the best of two worlds.

CROYDON FURNITURE SYSTEMS INC. ... our name stands for old-world pride in individual workmanship ... and new-world systems expertise.

Representatives & Showroom Locations

* Design Products Inc.
Pennsylvania
215 561-2770

* Design Products Inc.
Maryland, D.C., Delaware, Virginia
301 789-2800

Design Products Inc.
Western Pennsylvania & West Virginia
412 931-4580

* O'Grady & Siegel Associates Incorporated
New York, N.Y.
212 688-4170

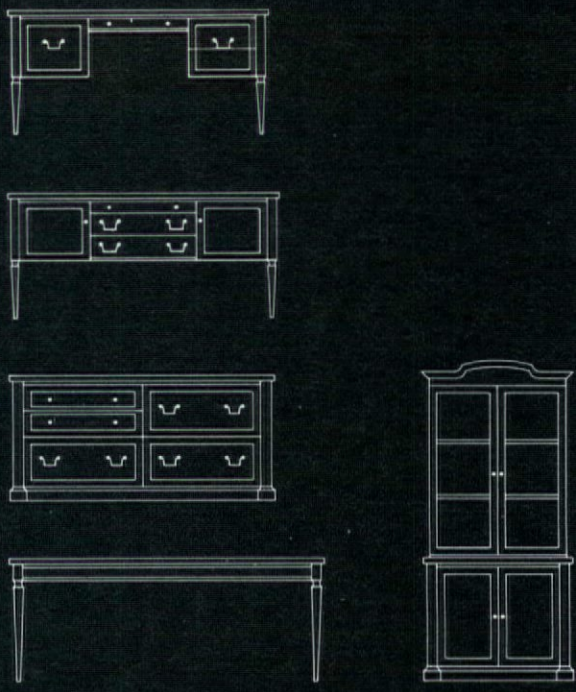
* Davis & Associates
Ohio, Michigan, Indiana, Kentucky
216 333-9665

Phillips Myers Group
California, Nevada, Arizona
213 345-2266

*M.G.L. Associates
Minneapolis, Minn.
612 336-9331

* *Showrooms*

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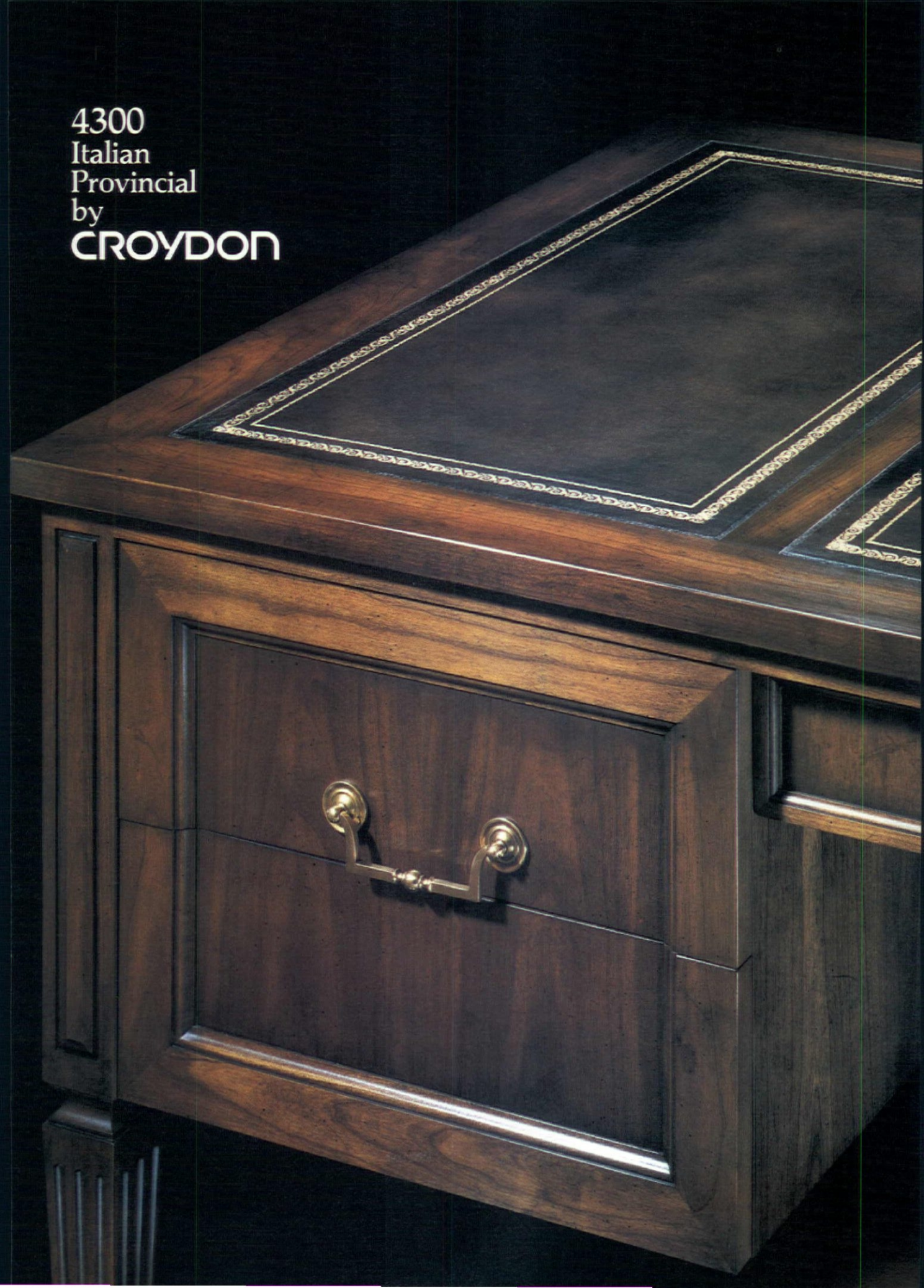
4300
Italian Provincial Series

Some things remain steadfastly certain. One of these is the purity of Croydon's 4300 Italian Provincial Series. Evident in its meticulous detail work is the skill of the craftsmen ... and the long hours spent to achieve its ultimate perfection. These, in combination with stringent engineering specifications, have resulted in a classic furniture line totally in tune with the needs of today's classic executive. The 4300 Series: truly a rarefied blend of timeless elegance and function.

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FURNITURE SYSTEMS INC.

Box 340, Cambridge, Ontario, Canada.

Showrooms at:
Place Bonaventure, Montreal, Que.
York Centre, Toronto, Ont.


4300
Italian
Provincial
by
CROYDON

Window Treatments

Whether architectural in design, or with eye-catching glitter and pizazz, the overall considerations in specifying window treatments and light control are energy conservation and its related cost savings. This applies as much to the city highrise as it does to a one-story professional structure in a rural town. Poorly designed window treatments can be a large energy burden, according to a study by the National Bureau of Standards entitled "Window Design Strategies to Conserve Energy," written by S. Robert Hastings and Richard W. Crenshaw of the NBS Center for Building Technology. The publication gives 33 design strategies aimed at improving one or more of the six energy functions of windows. Can you name them? If not, this illustrated, 209-page soft cover book is $3.75 a copy ($4.70 for foreign mailing) from Superintendent of Documents, U.S. Government Printing Office, Washington, DC 20402. (Order stock No. 003-003-01794-9.)

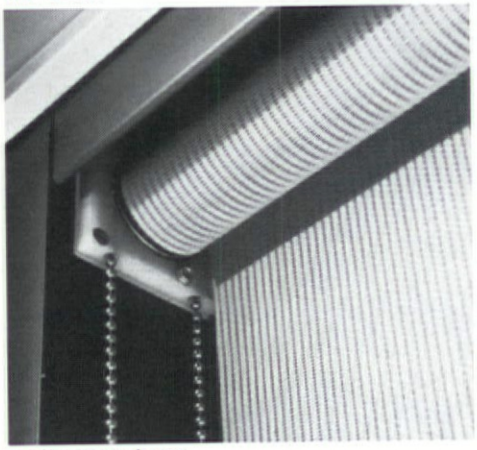
David L. Hyman, president of LouverDrape, Inc., points out that a 7 ft. by 8 ft. window can absorb such a quantity of heat in the summer as to require about a ton of air-conditioning. Proper window covering, the firm finds, can reject up to 75% of that heat. Maintenance, light control, and privacy are other important considerations.

Translucent window shades can temper light in office interiors without darkening the room. However, hotels, hospitals, and other types of projects may need window coverings that completely mask street and other adjacent lighting.

Following are some of the products on the market.



Aer-O-Lite



Joel Berman Assoc.



Cumberland Woodcraft



Designfriends

Aer-O-Lite Draperies *has spent over a quarter tury to arrive at the big time with orders for 300 of finished draperies and bedspreads for the 2,(room MGM Grand Hotel in Las Vegas and a new commission for another going up in Reno. Winc treatments for the Golden Nuggest hotel in Las Vegas (shown) followed a Gold Rush theme by signer Howard Hirsch.* circl

Joel Berman Associates *conserves energy ar much, much more with the* Mecho Shade, *an ar tecturally designed, decorative shading system won a 1977 Resources Council Award. The sha uses open and closed weave fabrics and can ha reflective backing. A motorized* Electro Shade S tem *may be used with* Mecho Shade. circl

Cumberland Woodcraft *frames interior and ex rior windows, walls, and doors with solid hardw in Victorian Millwork patterns. There is no minin order required for standard designs. Custom w invited. Installation shown is at the Anchor Inn, sing, Mich.* circ

Designfriends *offers vertical "Designblinds" custom colored patterns that are printed direct without lamination onto vinyl coated fiberglass shade cloth. The "Lucky Lester" pattern (show printed on* **Stauffer Chemical's** *"Triglas II" an hung on* **Graber's** *heavy duty track.* circ

Window Treatment continued on pa

circle 23 on reader service

MAGE TO THE HEXAGON! #620 SHOWS A "SIXTH SENSE" FOR THE PERFECT MARRIAGE OF DESIGN
D FUNCTION. SEATING, TABLES AND PLANTERS SUPPORT EACH OTHER. THEY'RE WEDDED BY STEEL
LS TO FORM LIMITLESS VARIATIONS OF HONEYCOMBS . . . WITH SEATING IN FABRIC, LEATHER
VINYL. TRADE INVITED TO REQUEST BROCHURE ON LETTERHEAD. TURNER LTD., 305 EAST 63RD
REET, NEW YORK, NEW YORK 10021. TELEPHONE (212) 758-4744. DESIGNED BY ARTIFORT OF HOLLAND.

TURNER LTD.

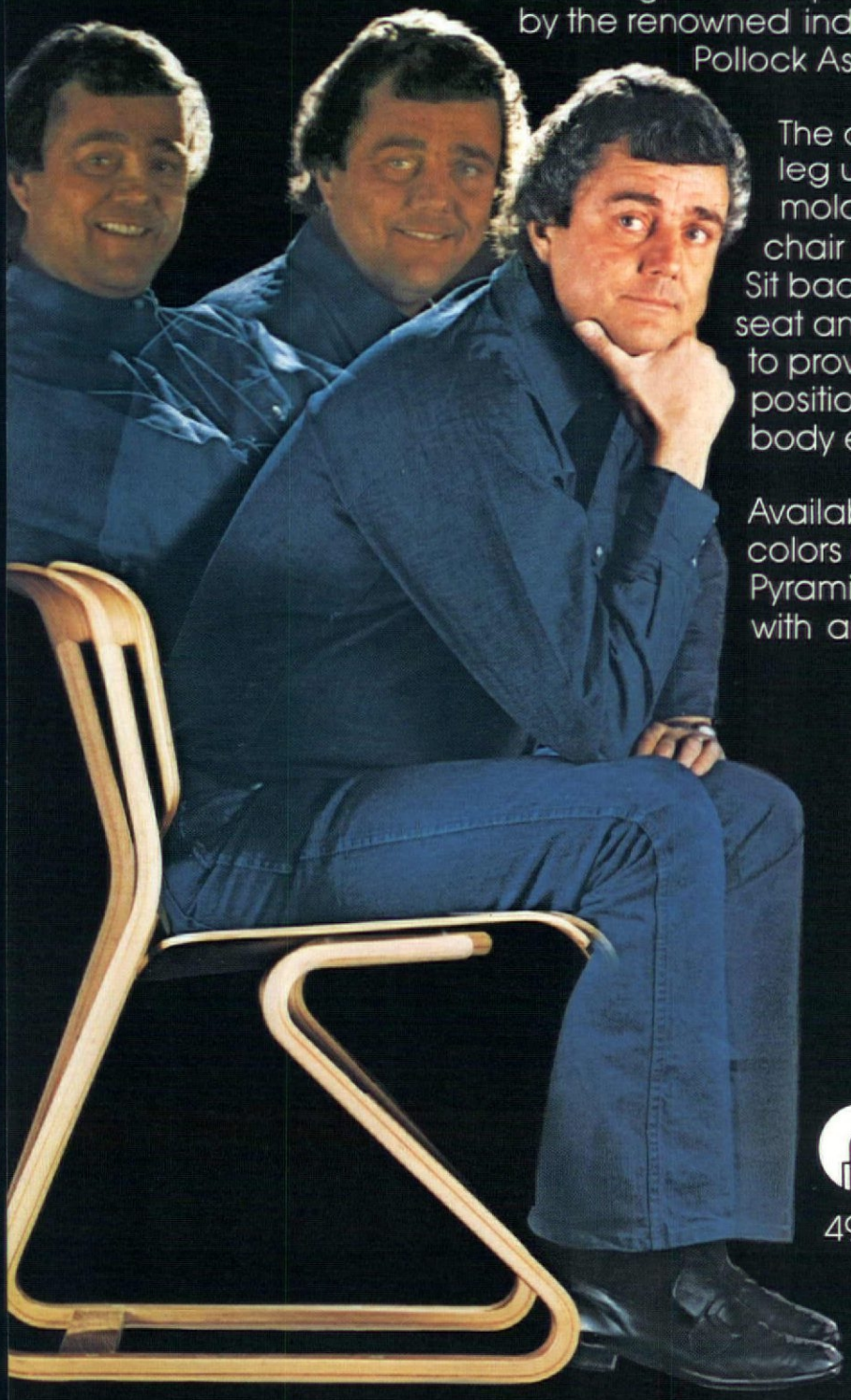


Rethink Thonet



"We wanted to design a useful object that would also be pleasing— a chair with a bold, sculptured and carved aesthetic."

I did.



Thonet's new geometric progression—The Pyramid Chair, by the renowned industrial design firm of Charles Pollock Associates, is disarmingly simple.

The continuous oak veneer seat and leg unit are made of joint free molded plywood that gives the chair its unique flexible movement. Sit back or forward—the unconnected seat and back move independently to provide smooth, comfortable seating positions that are sensitive to human body ergonomics.

Available in Thonet's seven translucent colors or five wood finishes, The Pollock Pyramid Chair can also be ordered with an upholstered back and seat.

THONET
A Simmons Company

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York, Pennsylvania 17405



The Square Root of Carpet Sense

"All we were promised, and more."

That's John Smith, president of Ma flower Movers, describing heuga switchable carpet squares.

Installed throughout the company's quarters in Indianapolis, heuga squ have what Mayflower demanded: b durability and common sense pract

What impresses a company that "s lot of carpet" as part of its business

Instant switchability between light a heavy traffic areas. It prolongs carp as much as 100%... and makes d changes a breeze.

The special backing of heuga squa prevents curl and pucker, provides ergy-saving insulating properties.

Mr. Smith also cites easy underfloo access... routine maintenance that heuga squares fresh and vibrant.. simple replacement when damage instead of expensive "cut and fit."

Chart your course toward today's b value in commercial floor covering: carpet squares. A pleasure voyage the eyes... and the budget!

Ask to see our new film, "The Squ Root of Carpet Sense." We'll show your convenience, without cost or obligation.

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THE ORIGINAL CARPET SQUARES

For the name of your nearest heuga representative, call Sweet's Buyline, toll-free, 800-255-6880.

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cambay

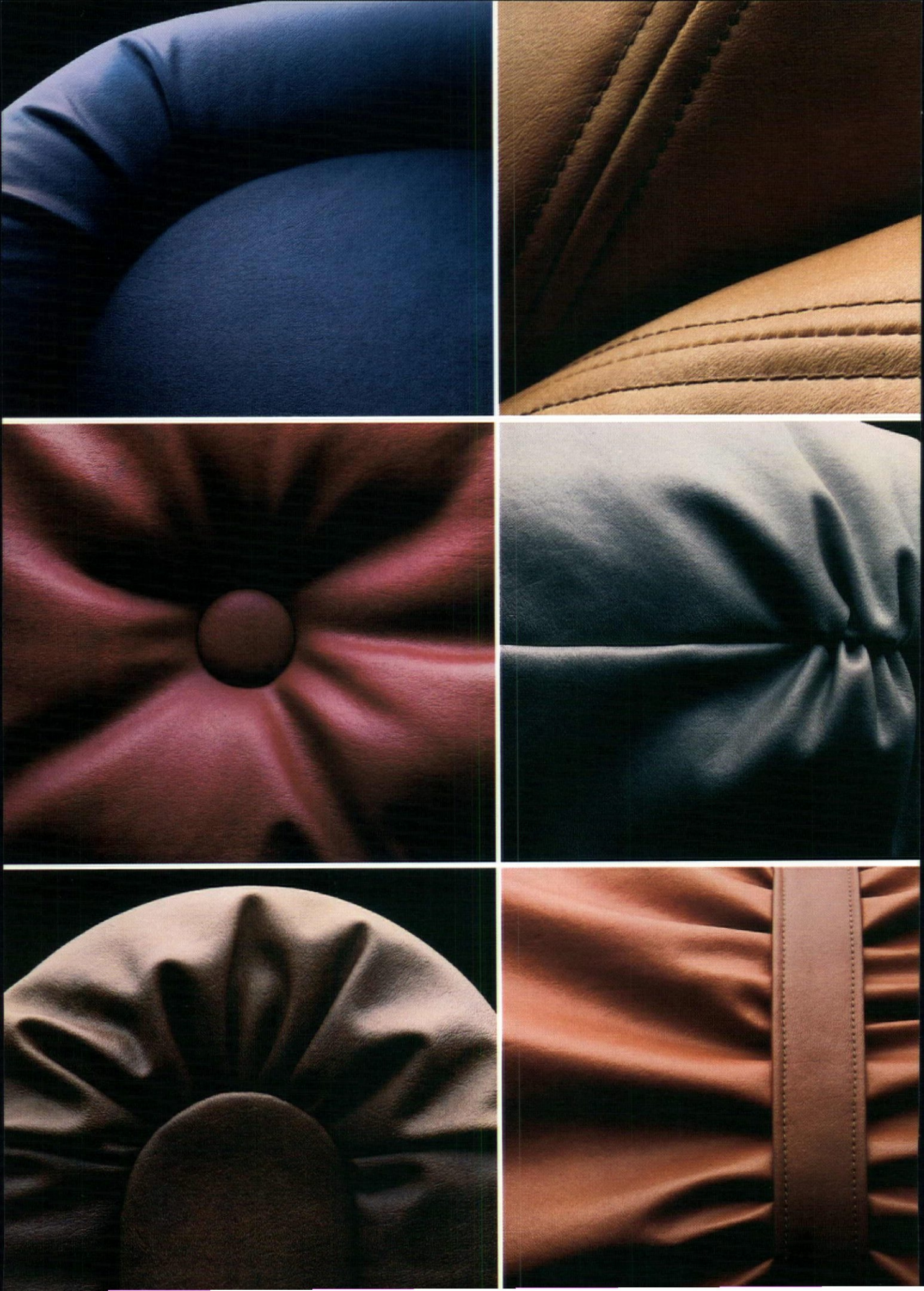


R-WAY

circle 25 on reader service card

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SHOWROOMS • NEW YORK, CHICAGO, DALLAS, MINNEAPOLIS, ATLANTA, SEATTLE



Take a hard look at new soft Naugahyde®.

See those deep, lush tufts and folds over there?

The gentle curves?

Those are the things that say "sink-into luxury" long before you even touch new Status. That tell you this is the very softest Naugahyde® vinyl fabric we've ever designed for the contract market.

So soft in fact, that now you can do the things you've always wanted to do with Naugahyde fabrics. Like wrap a curving arm. Pull it into rows of elegant tufts. Let it flow over executive suite sofas, plush foyer chairs. And watch it follow every line just as smoothly as you can imagine.

The secret? A FOSSTRETCH® backing of spun polyester—giving more suppleness, more pliability than a woven backing could ever hope for.

And look at that finish. Soft again. Quiet. Exquisitely dull. With a waxy-rich hand. All thanks to a slip-thin top coating of urethane.

Yet Status holds its own in the heaviest of traffic areas. With superior durability, tear and soil resistance.

We've even focused on restrictions of the most stringent fire codes. So you know safety has been built right in.

Finally, colors. From Oyster to Cinnamon, Sun Gold to Charcoal, they're beautiful. And 29 in all.

But, one look (and one touch) is worth more than millions of words. So ask your Uniroyal Representative for samples of Status. Just call. Or write Uniroyal Coated Fabrics, Mishawaka, Indiana 46544.

We help you do it with style.

UNIROYAL

Naugahyde® Brand Fabric

circle 26 on reader service card

market survey

Window Treatments

continued from pag

Graber Company, *manufacturer of drapery hardware, window shades, woven woods, and vertical blinds, has added "Fine Lines," horizontal blinds with one-inch slats of* Flexalum *spring-tempered virgin aluminum alloy by Hunter Douglas in 50 splendid colors. Installation of Graber Verticals (shown) illustrates how well they complement the architecture.* circle 255

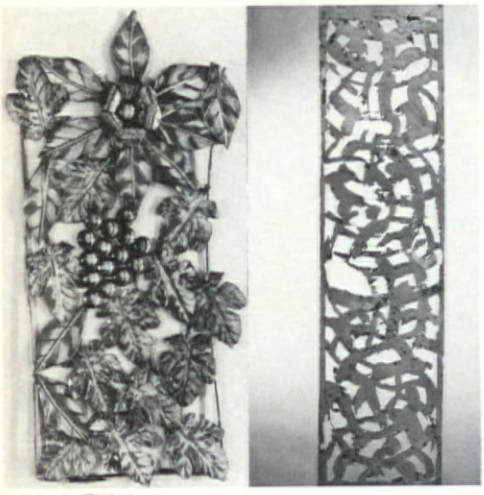
Hunter Douglas *technology puts the one-inch* Flexalum *blind floor-to-ceiling in an office where the color blends in with the walls, and also mounts* Flexalum *between glass for large installations where the blinds are operated by motor or manually.* circle 256

Kirsch Company *shows one of its many ways with woven woods in an office where the window is fitted with* Paneltrac, *one of several patented custom drapery heading systems. The flat panels, attached to sliders on rods with* Velcro *tape, slip behind each other to open.* circle 257

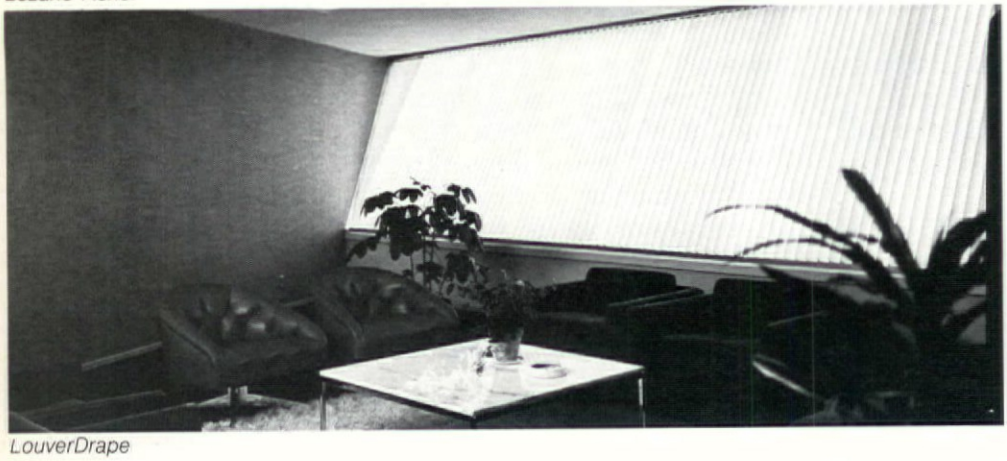
Levolor Lorentzen's *Riviera blinds were specified by Wesley Snyder, ASID, of Christies Contract Associates, for a Chicago bank where the slender-slatted blinds in emerald, hot orange, and polished silver, make a graphic statement while masking an unattractive view.* circle 258

LouverDrape *solves difficult window problems, such as slanting fenestration in a highrise office building (shown) with firm's vertical blinds which offer lights, glare, and heat control without diminished views. Firm also makes perforated and acoustical louvers, folding drapes, and other verticals for hospitals, hotels, and other contract projects.* circle 259

Lozano-Fisher *recently introduced "Vertisculpture," a collection of decorative metal vertical blinds. "Arbor" (left) is hand-fashioned from pewter-like tinplate into foliage and grape clusters. Louver is a 7 in. width. "Perfora" (right) is perforated brassplate with oxidized finish. No two are alike. In standard 24 in. modules, 5 or 7 in. widths.* circle 260



Lozano-Fisher



LouverDrape



Graber



Hunter Douglas



Kirsch



Levolor Lorentzen

Window Treatment continued on pa

Quiet elegance.
Sound engineering.

Welcome to Tempo 3.



SHAW-WALKER

Adaptable, easy to install, a complete office environme
Tempo 3 is *the* state-of-the-art open plan office systen

Speech Privacy. Nobody wants to conduct their business in an auditorium. That's why speech privacy is essential in the open office. Tempo 3 panels are acoustically engineered sound barriers that fully meet the stringent new GSA standards for speech privacy in the open office. The result: you can speak clearly to others in your own workstation, without bothering your neighbors, and without being overheard.

Task/Ambient Lighting. Tempo 3 is available with ambient lights built into the top of each panel. This glare-free indirect lighting combines with our direction-controlled task lighting at eac workstation; you always have the right amount of the right kind of light. Task/ ambient lighting stretches your energy dollar; to see how much *you* might save talk to your Shaw-Walker representativ



ower Distribution. Shaw-Walker has amatically simplified power distribution the open office: wherever prewired nels join, the insulated power nnectors merely snap together. Outlets e available on one or both sides of nels. And completely integrated ceways route electrical and communi- ion wiring throughout the system.

Adaptability. Tempo 3 includes a full range of panel sizes and hanging components to meet any situation. Our broad selection of components combines with our three different panel connection systems to give the space planner a new dimension in flexibility. Tempo 3 is fully compatible with our complete line of office furniture and equipment.



A breath of fresh air!

Come take a look at Tempo 3 while you're at NEOCON. Shaw-Walker has a major showroom just a few steps from the Merchandise Mart—and we'd be delighted to tell you all about our state-of-the-art open plan system that lets you make speech privacy a reality.

So when you're ready for a breath of fresh air, come say hello to Tempo 3. It's a little trip that's well worth taking.



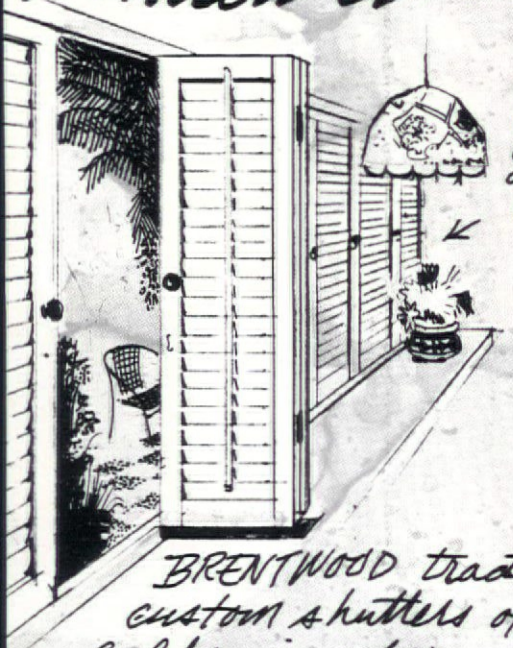
Shaw-Walker's showroom is located four blocks from the Merchandise Mart at 301 West Washington Street (the corner of Washington and Franklin). The Orleans Street bridge, to the west of the Mart, will take you right there.

SHAW-WALKER

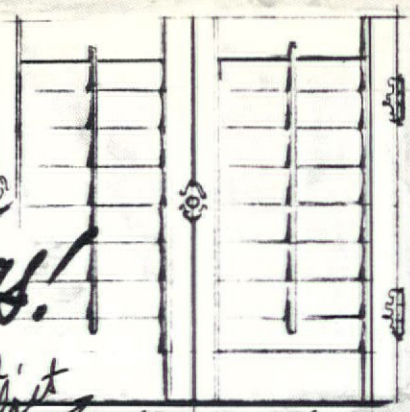
Best Known Name in Office Equipment and Systems

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Ohline has the prestige custom window coverings!



BRENTWOOD traditional custom shutters of select California cedar, made like fine furniture.



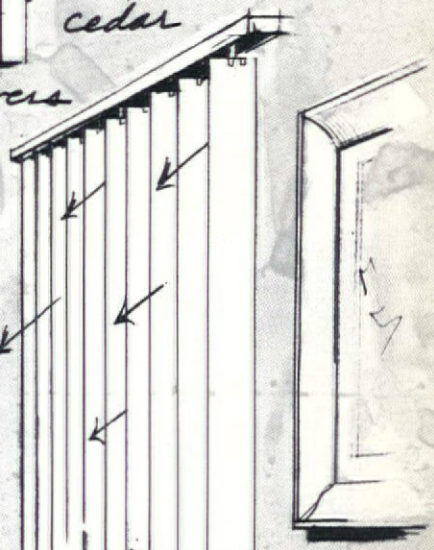
BEL AIR wide louver shutters Glued and doweled, select California cedar

Lacquer, Sand blast or stain finished

2½", 3½", 4½" louvers



BALBOA DRAPES tight fitting, easy sliding luxurious look, economical



THRU-VU the uncomplicated vertical blind. No gears to jam, gives complete light control



ROHLINE DRAPERY SYSTEM uses flat panels of fabric. The pleating is in the system.



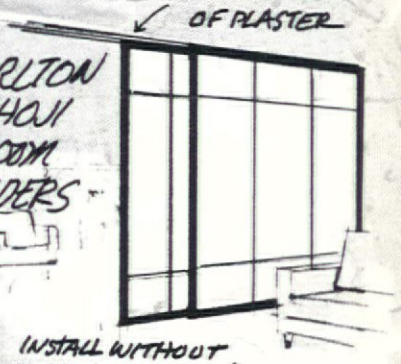
PANELLE DRAPERY custom panel inserts make versatile window coverings room dividers, can match wall paper.



LEVOLOR WOVEN ALUMINUM BLINDS won't split, chip or rot, Easily washable. Can be made fire retardant.



WESTWOOD OHLINE NEW 1" narrow wood blinds of California cedar. Available in 5 stains



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A job well done is the best ad any designer can have.

So, by all means choose the clocks yourself. If you don't, the client will. Probably as an awful afterthought.

The results can be quite damaging.

What other accessory announces itself at least once an hour? Or, is seen whenever someone seeks the time?

And now we've made choosing easier. As easy as scanning our new full color Contemporary Catalogue. A total of 604 clocks are included.

You'll find all of our institutional and built-ins, world time clocks — and a whole new series designed for use with free standing landscape partitions and desks.

You'll even find our chiming floor clocks and a digital grandfather with LED numerals.

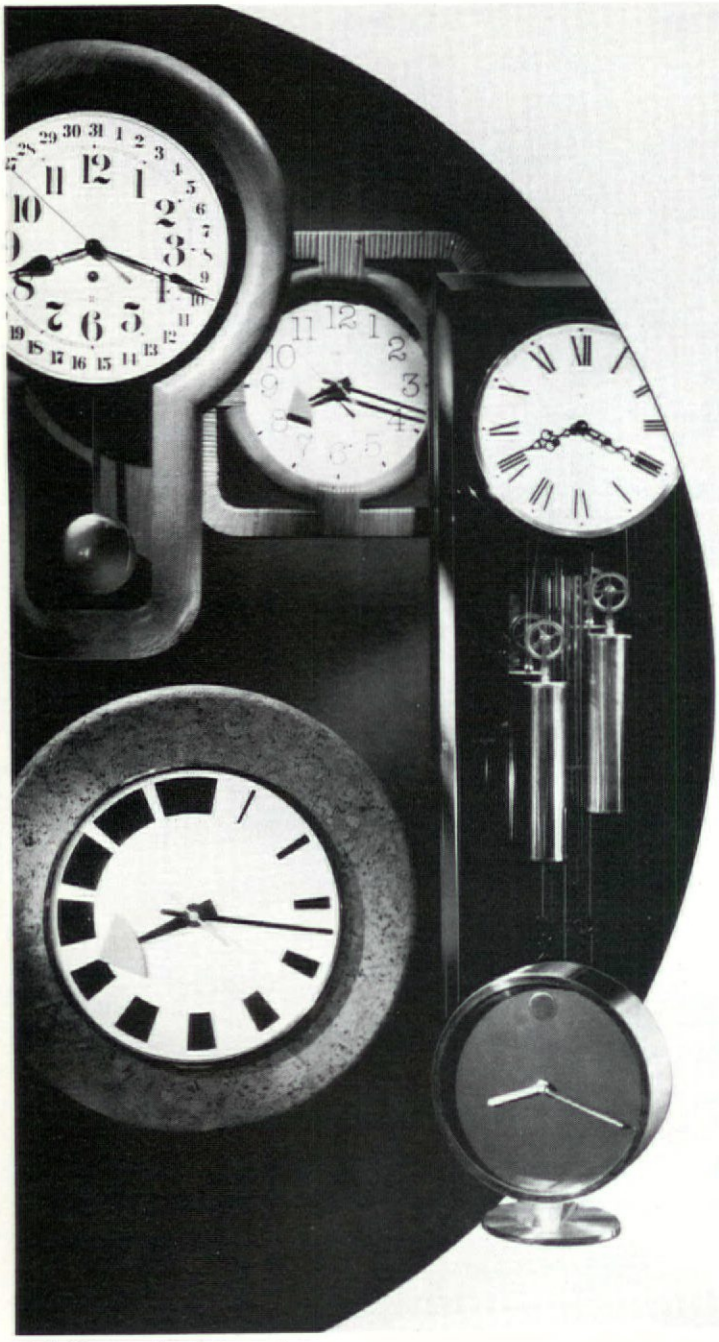
As for materials, you'll find a wide range. Cork, rare French burled veneers, stainless steel, rattan, natural oak and suede.

It's a big catalogue. To get your copy, send in the reader service card.

And if you are in Chicago or New York, our showrooms are open 5 days a week.

Of course, you can also call on us direct. Our only interest is making sure you choose the clock.

Like you, we want your client to have a beautiful time.



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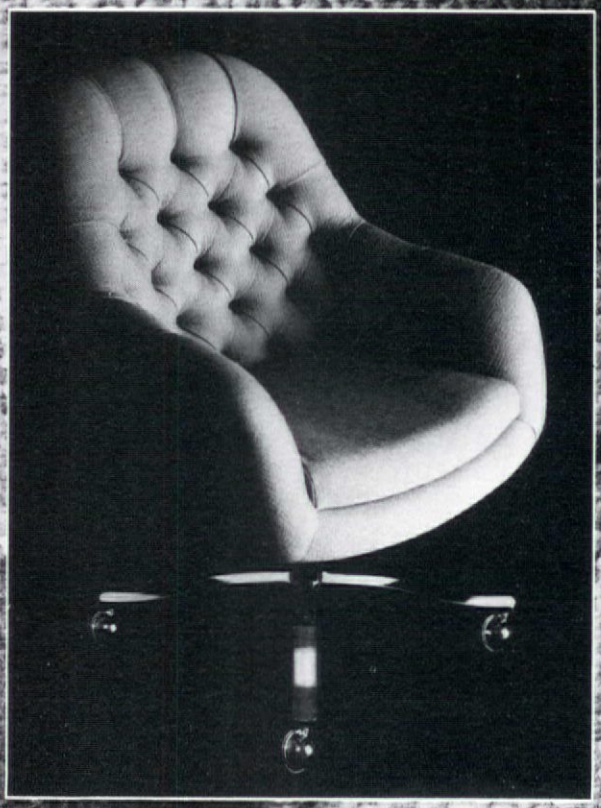
New York: Space 7-E, New York Merchandise Mart.
Also in Dallas, San Francisco, Atlanta and High Point.

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The hand that shaped this tuft made this chair a Gregson.

Each hand that makes a Gregson adds something to it. Each detail of workmanship adds a measure of integrity to the finished chair. The result is a chair that lasts for years because it's a Gregson right down to each tuft.

Discover the pleasure of getting together with a Gregson.



BIFMA Member

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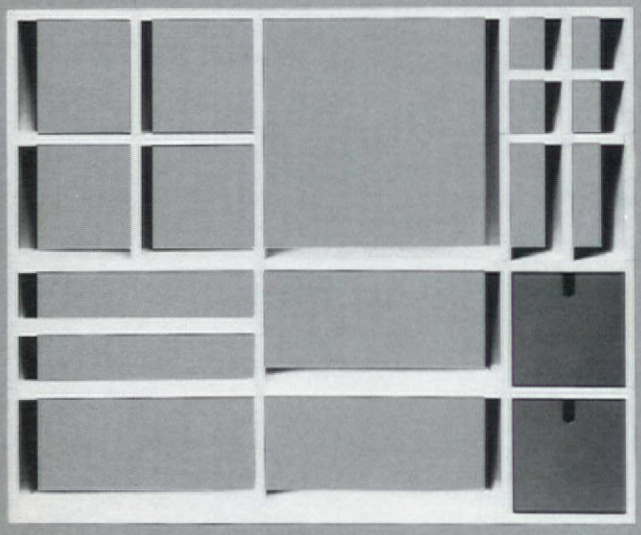
Polo
Secretarial Chair



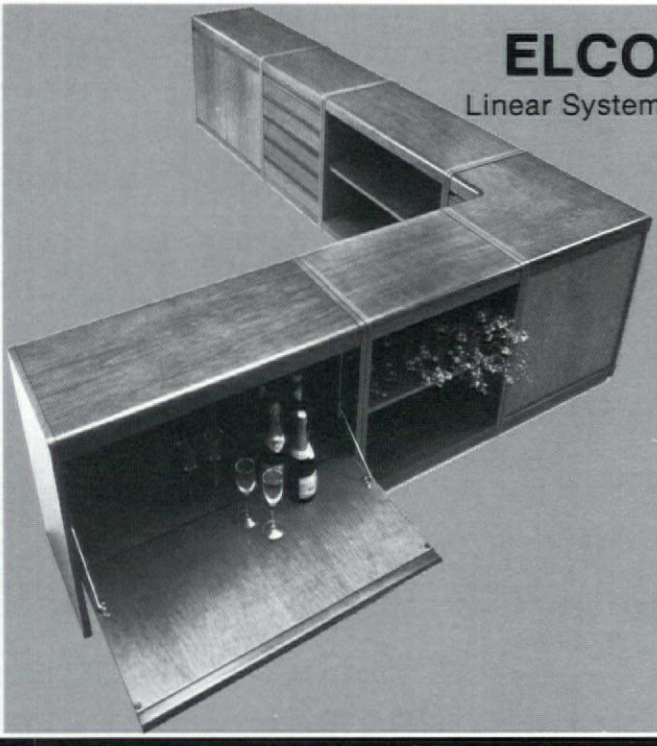
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Polvara System



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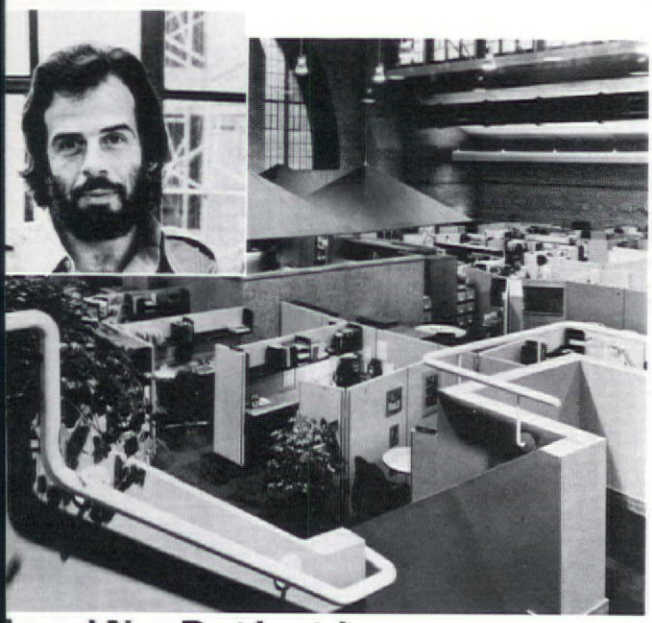
In other cities, the Beylerian collection may be seen at:

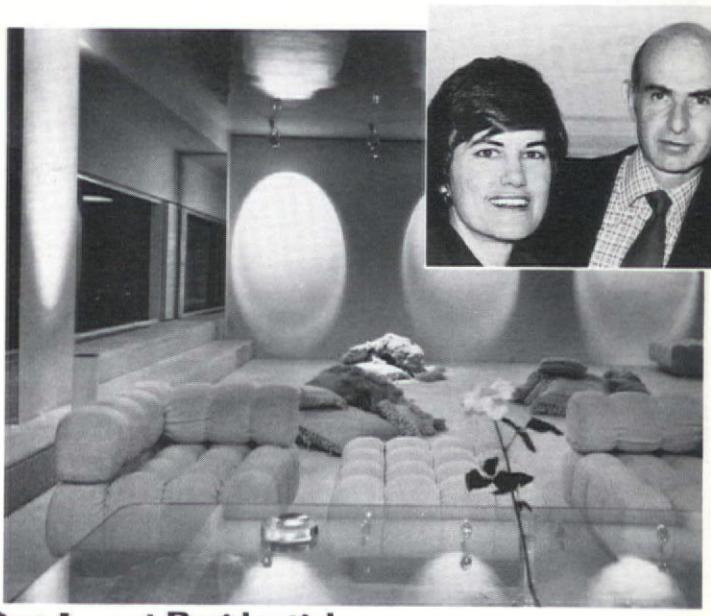
CHICAGO—SARAJANE INTERNATIONAL/903 MERCHANDISE MART, 60654;
LOS ANGELES—JANUS ET CIE/PACIFIC DESIGN CENTER, 90069;
MIAMI—DESIGNERS SERVICE BUREAU/96 N.E. 40TH STREET, 33137;
SEATTLE—LUBY ASSOCIATES/200 DESIGN CENTER N.W., 98108.

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HEXTER

The Hexter 20th Annual "Interiors of the Year" Awards.





Award Non-Residential

ry Brukoff
rukoff Interiors, Inc. San Francisco, Cal.
ne Personnel Offices and Architectural
nning Department at Stanford University,
ected by the Jury because it transforms an old
versity gymnasium into exciting offices through
ver adaptation of space, and the use of
or, lighting and material.

First Award Residential

Susan A. Forbes, A.S.I.D., and Joel M. Ergas, A.S.I.D.
Forbes-Ergas Design Associates, Inc.
New York, N.Y.

A New York Pied-a-terre, selected by the Jury because it creates an interesting environment for people and living through effective use of space, lighting, surfaces and textures.

Honorable Mention Non-Residential

Lindsay Welch Daniel
Creative Interiors, Inc.
Charlotte, N.C.

Edward A. Semanko, R.A. and Joseph R. Bobrowicz
Semanko Bobrowicz
Philadelphia, Pa.

Honorable Mention Residential

Marcus Caine
Mayerson-Caine, Inc.
Springfield, N.J.

Thomas J. Boccia
Thomas Boccia Designs
New York, N.Y.

Judges:

n F. Saladino
.D.
n F. Saladino Inc.
York, N.Y.

nn Ridgeway Barwick
ctor, Home Building &
orating Dept.
d Housekeeping
gazine
York, N.Y.

Virginia Whitmore Kelly
A.S.I.D., I.E.S., D.S.L.
New York, N.Y.

James Foy, Jr. A.S.I.D.
Boswell-Foy Associates
Fort Worth, Texas

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F.A.S.I.D.
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Betsy Palmer speaks for you when she enthusiastically endorses Duraclean® care for her furnishings...



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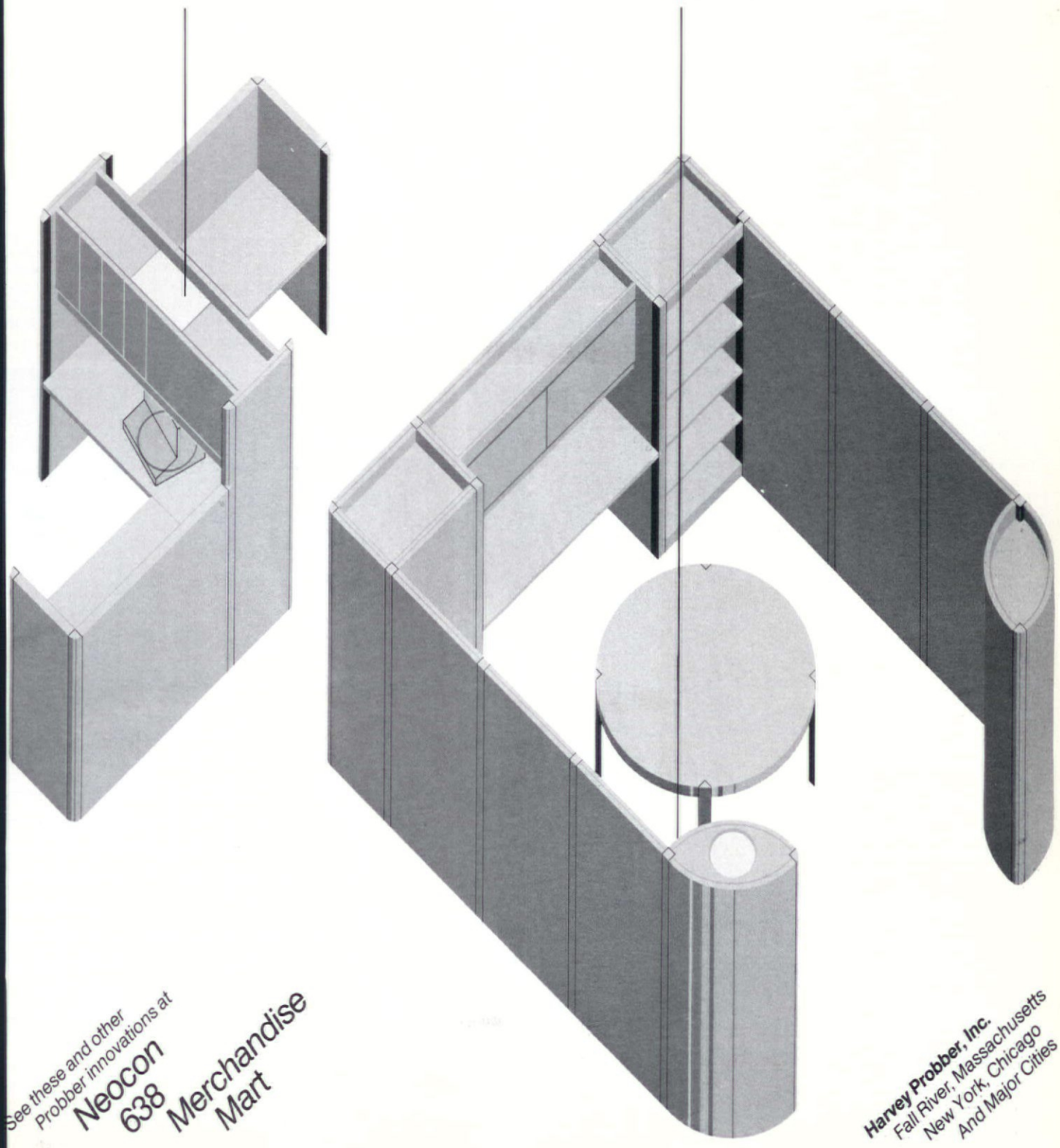
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Probber introduces a new double access workstation to Advent III.
It was designed for shared operation of electronic display terminals.
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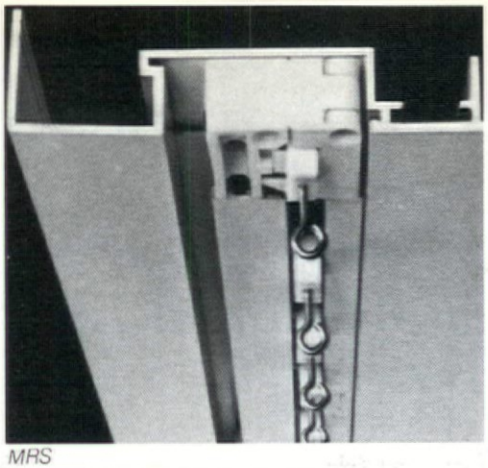
See these and other Probber innovations at Neocon 638 Merchandise Mart

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market survey

Window Treatments



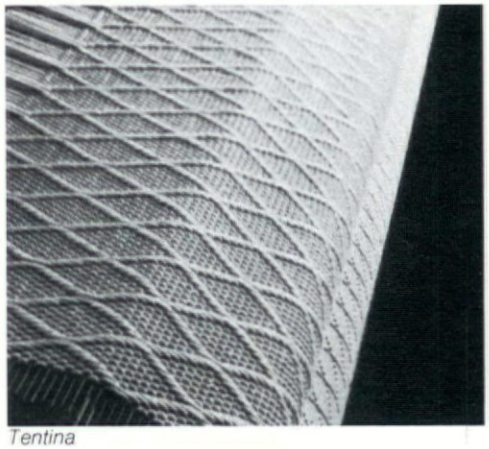
MRS



OHline



Isabel Scott



Tentina

Master Recessed Systems (MRS), *manufacturer of extruded aluminum recessed pocket systems, also designs and fabricates custom window treatments (draperies, blinds, shades) for projects around the world. The patented, extruded aluminum recessed drapery system illustrated was developed by MRS' design staff for New York's World Trade Center.* circle 261

OHline Corporation's *Custom Shutters of selected California cedar can enhance restaurants and other contract projects. Shutters may have movable horizontal or vertical louvers. They are made in two finishes, 20 colors, eight whites, five stains, or to specification. OHline also provides* Thru-Vu *vertical blinds, Panelle draperies, and shoji room dividers.* circle 262

Isabel Scott Fabrics *is the source for Templar II vinyl-coated Owens-Corning fiberglass yarn woven exclusively for Scott by J. P. Stevens. Scott fabricates the yarn into draperies and shades that deflect solar heat, save cooling costs, and have see-through visibility. Draperies snap into* **Kirsch's** Architrac *or* **Graber's** Snap-Pleat *systems.* circle 263

Tentina Woven Woods *manufactures a broad line of Roman shades, roll up shades, and drapes. Each order is custom cut and fabricated. Even for large installations in a chain of fast food operations, each window is measured individually.* circle 264

Window Modes/Weavers Domain *offers two new window treatments with Jacqwood II Verticals (top) with louvers traversing and rotating in either direction; and "Magic Squares" (to operate as draperies or room dividers) in three shapes that link together in various patterns. Metallic finishes, plus other colors, are Mylar-treated on both sides.* circle 265

(Not illustrated) *continued from*

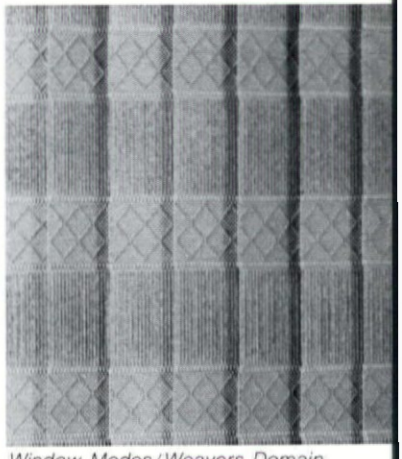
Douglas Industries *is the source for* Solar-*insulated drapery lining that, among its ma*-*rable advantages, reflects infrared and ultra*-*rays, helps reduce room temperatures in su*-*and increase them in winter, and is water re*-

Duracote Corporation *has introduced* Foy-*heat-reflective, energy-saving drapery liner*-*versions. Foylon 2001 is highly reflective an*-*available in a minimum length of 425 yards. 5082 is also reflective but has a vinyl backin*-*the minimum yardage is 200.*

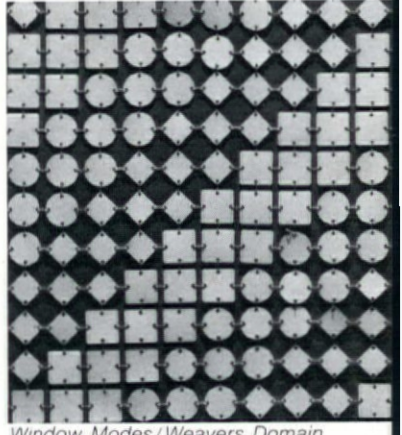
Joanna Western Mills *continues its succe*-*merchandising of* Comfort Shade, *made of resistant vinyl coated fiberglass yarns wove*-*horizontal ribbed effect. It produces good s*-*through visibility while reducing solar heat p*-*tration.*

Marathon Carey-McFall Company, *manu*-*of the* Bali-Architect Blinds, *utilizes exclusiv*-*tures that minimize maintenance. The one-*-*aluminum slats can be color-mixed in the sa*-*to make a pattern of their own or coordinate*-*graphics.*

Skandia Draperies *has improved the proc*-*in laminating casements, and is now able to*-*a "black out" effect so much in demand by*-*industry. In addition to servicing large hotel*-*Skandia now has a contract for the $6-millio*-*Building at Florida State University, schedu*-*completion in April, 1979.*



Window Modes/Weavers Domain



Window Modes/Weavers Domain

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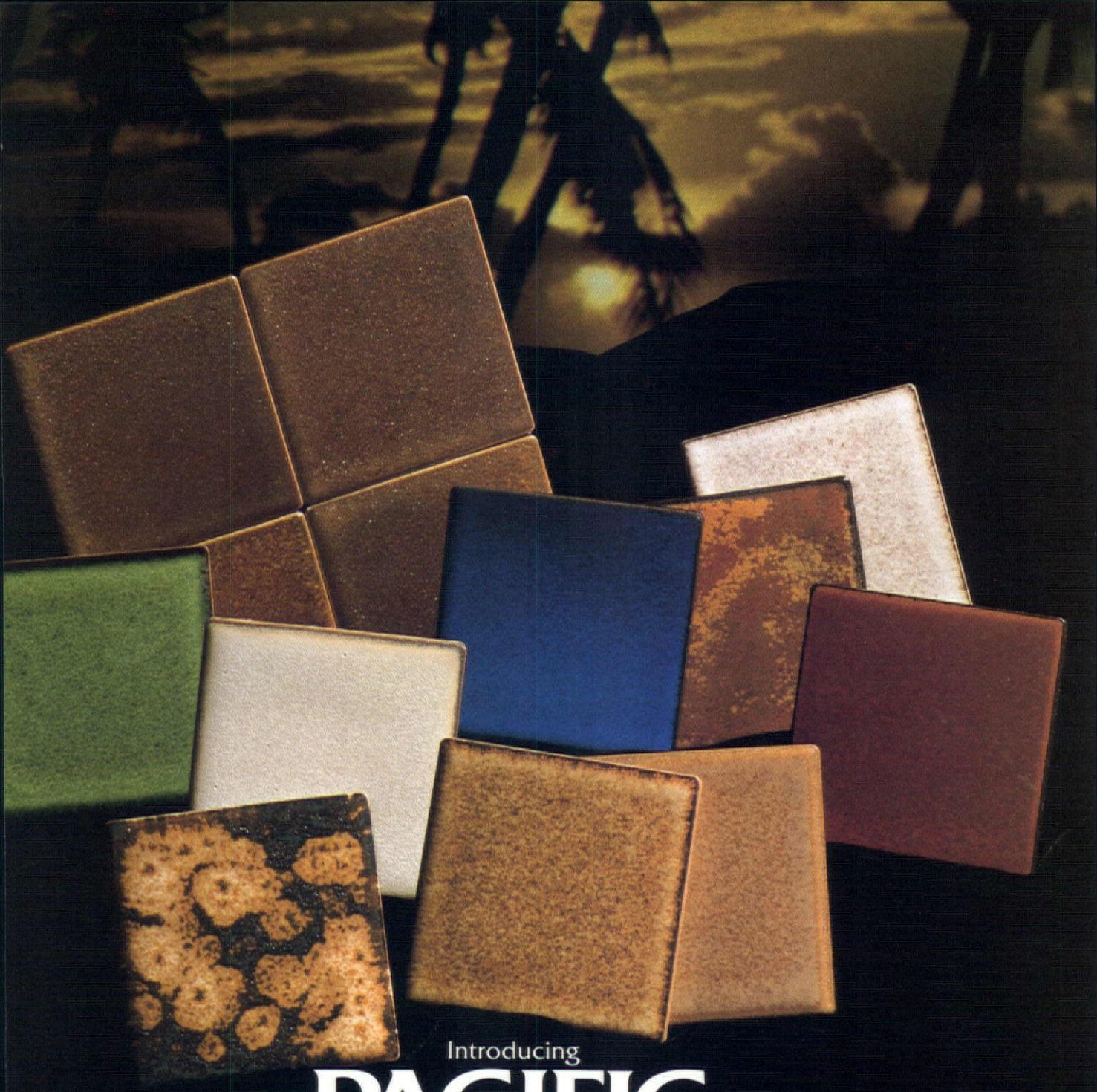
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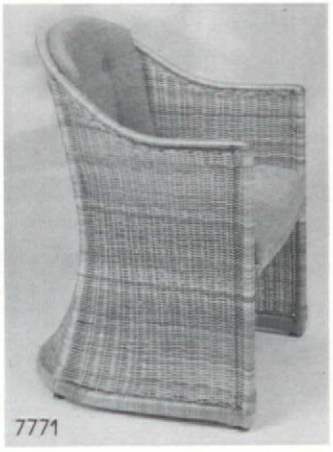
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Designer Richard Schultz is shown here working with scale model of his new comprehensive desk chair for Stow/Davis. As photo shows, Schultz chair employs system of interconnected molded shells for basic structure.













A chair for Everyma from Stow/Davis

It's beautiful, but can it fly? new comprehensive desk c series by Richard Schultz re sented such a challenge to St Davis. That is, to create an e neered product capable of ser a broad range of office users the minimum essentials in con nents. And simultaneously s fying aesthetic requirements in open landscape and traditi enclosed offices. Philip Bra and Vincent Cafiero of St Davis put it this way: "It's maximizing the strength to we ratio in aircraft design."

Schultz and Stow/Davis good reason to believe they achieved their goal. From its c L-shaped profile, weltless se and graceful stamped steel with four pronged castered fe such design options as op closed arms of formed steel w without upholstery, high back ticulated seat and back cush glide/swivel/tilt base, bronz epoxy coated metal finish, choice of Stow/Davis leathers fabrics or COM, the Schultz is a basic response to many temporary needs. Rather create a family of chairs sharply diverge in structure form to meet specific probl Stow/Davis has chosen to one design theme with sig variations.

What has been accompli *beneath* the superb uphols Technically speaking, a colle of highly resilient molded s tural foam cushions set in series of interconnected she structural high-impact styren are as precisely fitted togeth any aircraft. A machined c Yes. But, given the Schultz cern for refinement and the S Davis commitment to quali chair that looks as handcraft a fine Florentine leather hand





There are six basic variations on a theme possible with the Schultz compre sive desk chair series. But there are numerous shared characteristics that conspicuously present in all models. Specifically, see fine weltless seam u stery, L-shaped profile, strong and graceful base. circle

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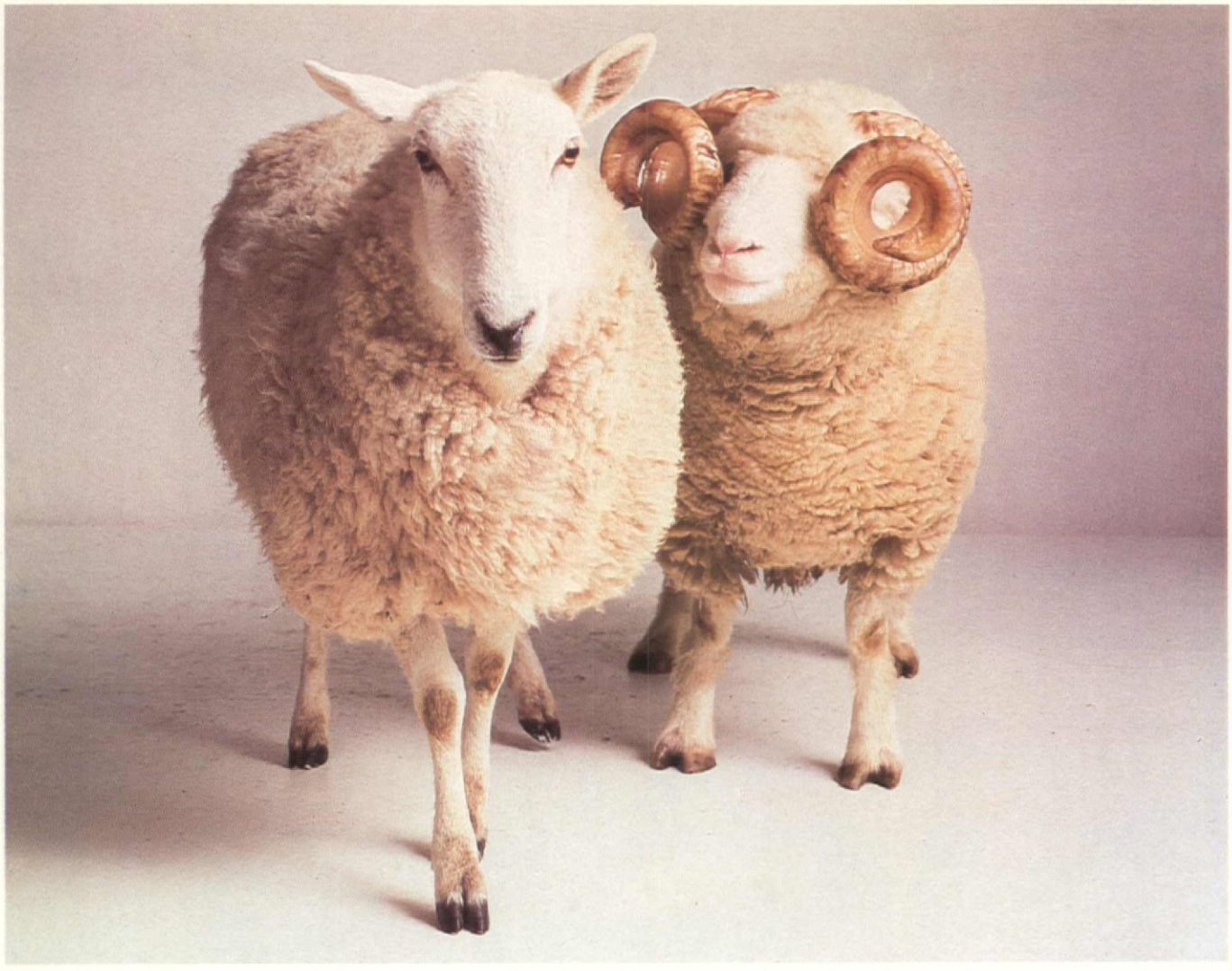
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SERIES 8

The Jasper Desk Company
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A chain reaction in molded plywood from Thonet

Like a sphinx's riddle, the idea of a chair formed from one basic monolithic material—extruded as it were—has intrigued furniture designers of the 20th Century from the very beginning. Gerrit Rietveld came close in his Zig-Zag chair, but this striking series of folded planes in wood needed joinery at every bend. Eero Saarinen's Pedestal chair relied on an aluminum base to carry the molded fiber glass form of the integrated seat/back/arm unit to the ground. When Werner Panton finally succeeded in building the monolithic Panton side chair, he reached for one of technology's more recent wonders to do it, ABS plastic. With the new Pyramid chair for Thonet, Charles Pollock attacks this problem once again in a more traditional material, molded plywood, and comes up with impressive results.

"The reason for this chair is purely abstract," Pollock explains. "I envisioned a sculptural chair, free of any ornamentation, a chair most simply stated but whose elements flowed together in a chain reaction of graceful components. The logic of the design dictated that the material itself had to be a part of the chair and fit naturally with the chair design. It was obvious to me and to my associates that the material in which to express the design was molded plywood. This material has an integrity and workability beyond compare."

It may be conceivable that archeologists from outer space may someday come upon a Pyramid chair that will be interpreted as earthling art. For the Pyramid chair is drawn and balanced with a sculptor's intuition. The basic oak veneer molded plywood structure consists of two parallel o ended triangles joined by stretchers. From this founda cantilevered arms reach ou support oak veneer molded wood seat and back shells. that the stretchers connec triangles only; seat and bac left free to move independen one another as a sitter shifts tions. The profusion of serpe bends in the structure and the arate articulation of seat and produce a chair of visual physical resilience.

Pollock has used other m rials, to be sure. Connecting stabilizing devices are of solid and the upholstered version c chair is cushioned in uret with choice of Thonet fabr COM. Yet the image of a ri of plywood you can sit on li nonetheless, and Thonet's s Pyramid is quite comfortable circ



Pyramid's bold silhouette in molded plywood, seen here with portrait of designer Charles Pollock, right, and upholstered version of Pyramid, far right, is a union of form and function. Note how seat and back move independently. From Thonet Industries.



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tural Sequence brochure, available on request. Patterns shown. Left: Apollo Regal. Right: Como Marine.

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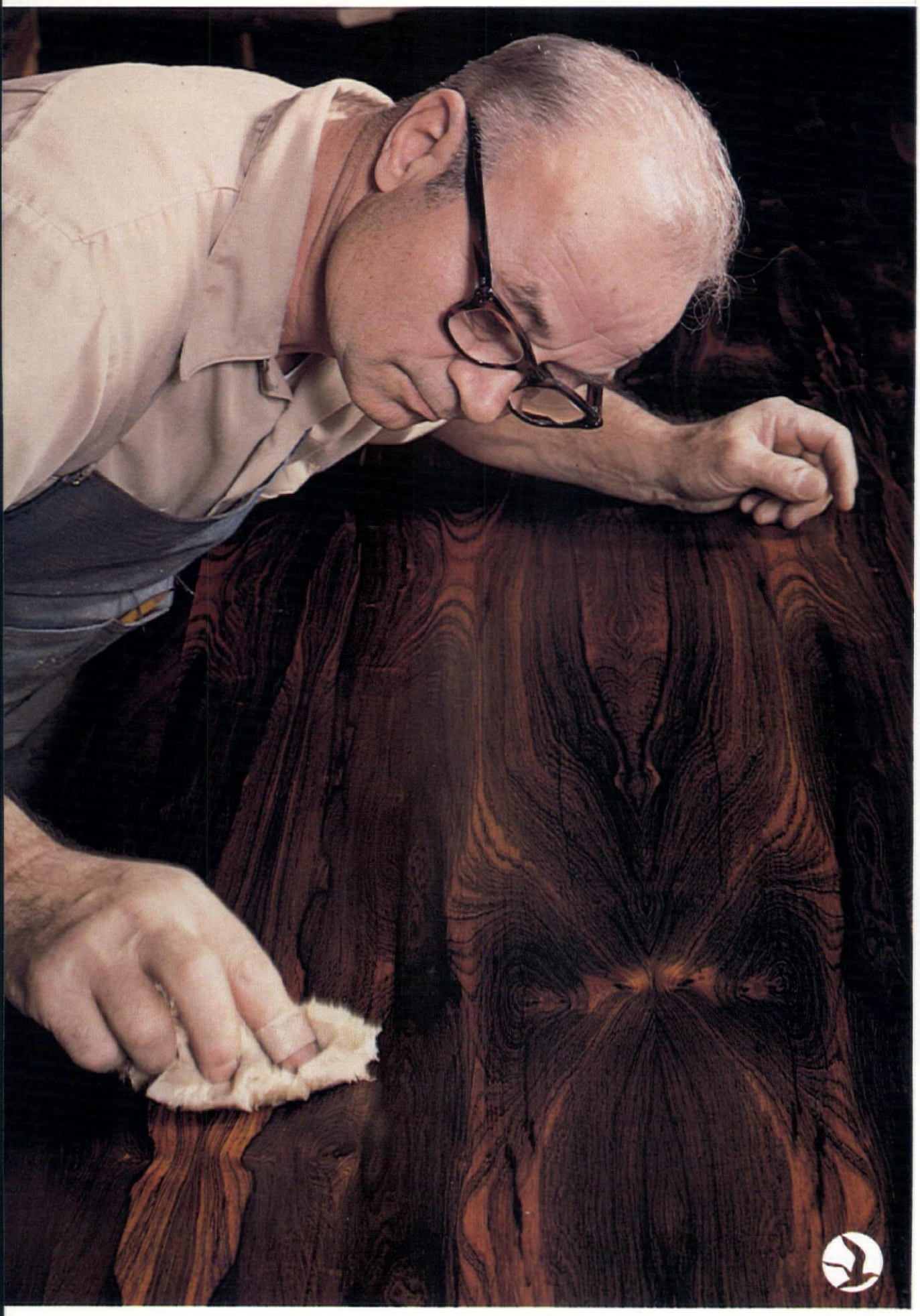
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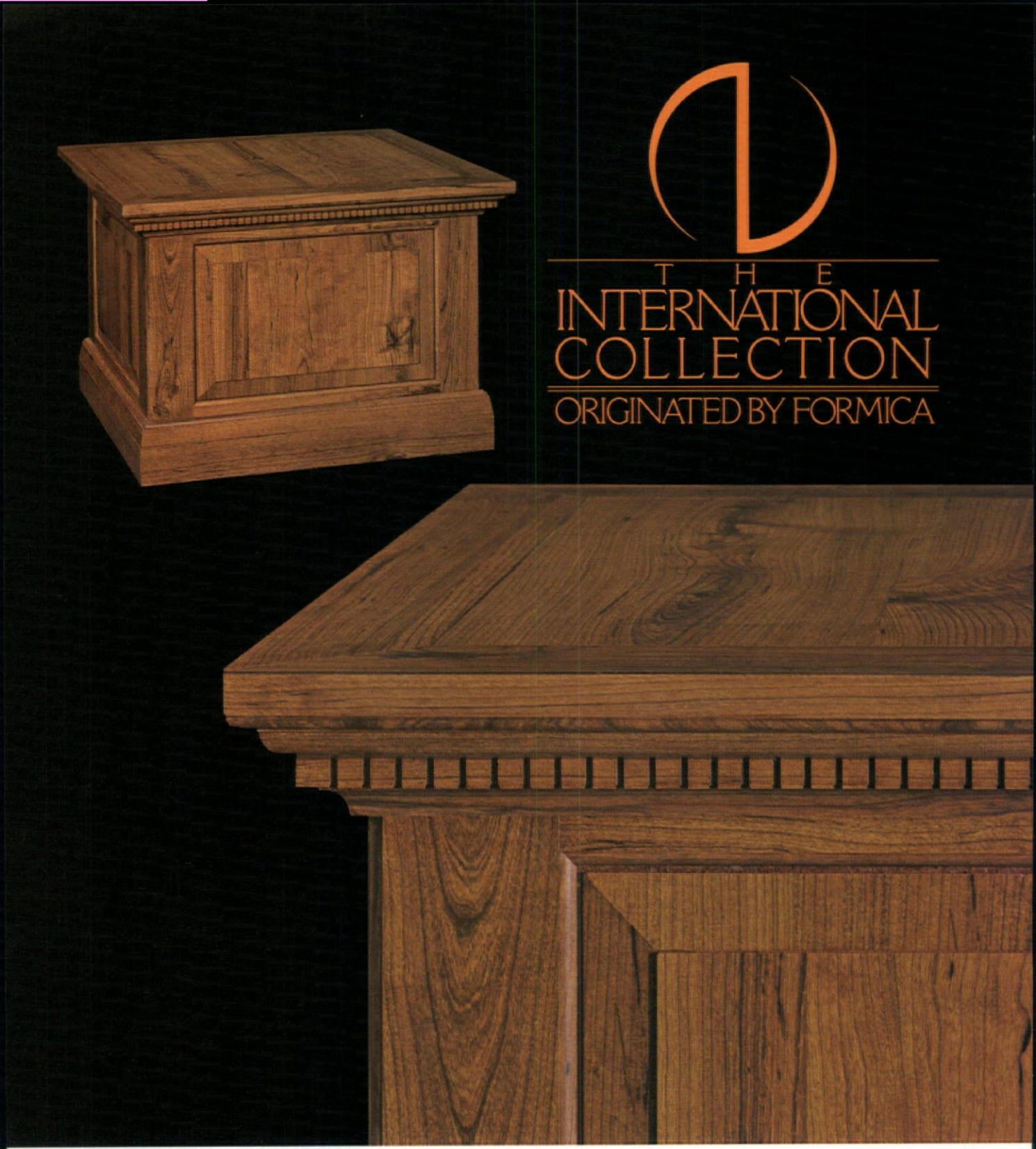
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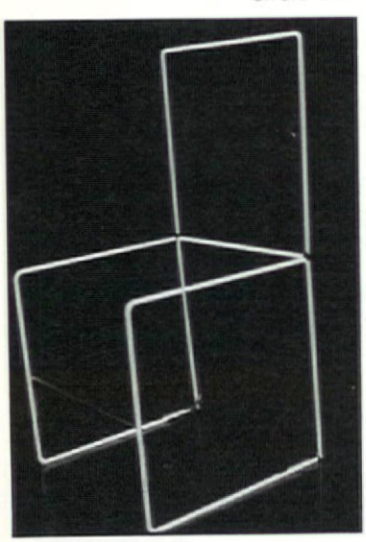
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Let There Be Neon

Neon signage has been in use since 1915, soon after French inventor George Claude found that electricity gave the noble gas by-products of his oxygen experiments a strange glow. Now, LTBN, led by artist Rudi Stern, has developed the high voltage/low amperage light for use in interior design. "It's a lively, flexible light," Stern says, "three-dimensional, space defining, and dynamic." The firm, at 451 W. Broadway, New York City 10012, believes it has both the technical and industrial capacity to assist designers in creating unique solutions for their projects. Estimated typical delivery time from order: two weeks. Clients have included the Smithsonian Institution, architects Venturi and Rauch, and Bloomingdale's department store.

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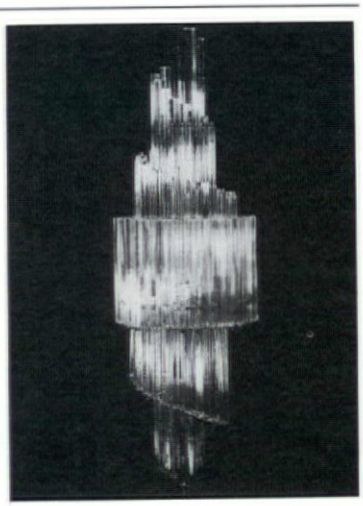




Ron Rezek/Lighting

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Vemco

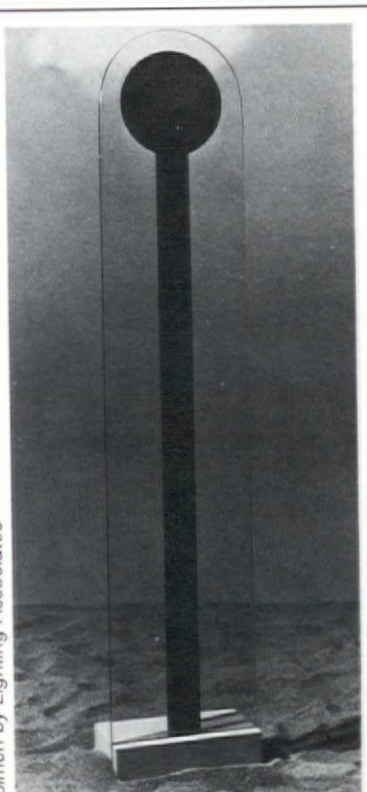
A telescoping combinat circline fluorescent/60 descent multi-use lighti Vemcolite VL-4, has b duced by Vemco prima tachment to track typ machines, tables, desks, and work benches. Ext 46 in., pivots, swivels, a position.



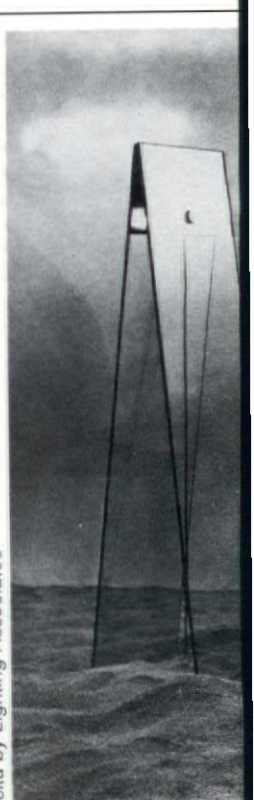
Lighting Associates

Delta, 55 in. high, and Dolmen, 59 in. high, are a pair of highly imaginative lighting fixtures in plate glass with smoked mirror, to which Dolmen adds white marble base and chrome stem behind mirror.

circle 204



Dolmen by Lighting Associates



Delta by Lighting Associates

Lighting continued

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'ou can maximize that efficien-
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specially designed lighting
ystem. Keeps wiring out of the
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vays and wire collection boxes.
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circle 49 on reader service card

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The luxurious look of spun acrylic, now longer wearing in carpet of Herculon®.

Admittedly, carpet of spun acrylic yarn is utiful. But so is the carpet pictured here. And it's a more practical and economical.

It's the new heather-look carpet tufted of rculon* olefin fiber. Of filament yarn, not spun. And ill outwear heavier weights of acrylic by far.

Naturally it offers all the other easy care antages Herculon is famous for—built-in resistance ading and staining and very low static buildup.

There's a wide choice of color combinations in this new n system. It's ideal for offices, schools, motels, and th-care facilities. If you see things differently, take a at hard-wearing, heather-look carpets of Herculon.

Write these mills for samples. Ask for "Heather-look" Herculon:
Atlantic Carpet Corp., Box 29, Calhoun, Ga. 30701
Barrett Carpet Mills, Inc., Box 2045, Dalton, Ga. 30720
Colonnade Carpet Mills, 210 Madison Ave., N.Y., N. Y. 10016
Howard Carpet Mills, Inc., 6540 Powers Ferry Rd., Atlanta, Ga. 30144
J & J Industries, Inc., Box 1287, Dalton, Ga. 30720
Mar-Jon Carpet Mills, Inc., Box 339, Calhoun, Ga. 30701
Normandy Carpets, Inc., Box 1776, Dalton, Ga. 30720
Wellco Carpet Corp., Box 281, Calhoun, Ga. 30701
Or for more information, write: Hercules Incorporated, Room 403, 910 Market Street, Wilmington, DE 19899.

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*Hercules registered trademark

HERCULES

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circle 50 on reader service card



Conference room at Society of Manufacturing Engineers, Dearborn, Michigan.

The hinge that hides

Here's the open and shut case for Soss Invisible Hinges: the creation of a smooth, classic look unbroken by unsightly hinges, gaps, door jambs or handles.

The conference room shown above has one wall hiding three whiteboards and two storage cabinets. All disappear when closed. To reveal the wall's functional features, just press the panels to actuate touch latches... and the Soss hinged panels will open a full 180°.

Hide Soss hinges wherever good looks count. Wherever the best looking hinge is no hinge at all! In doorwalls, doors, storage cabinets, built-in bars, stereos and TV's... wherever.

You can hide the Soss Invisibles in wood, metal or even plastic... with a gap as small as 1/32" (which is almost no gap at all). For complete data, write Soss Manufacturing Company, a Division of Core Industries, Inc, Post Office Box 8200, Detroit, Michigan 48213. Phone (313) 536-8220.

circle 51 on reader service card



the SOSS Invisibles



Kaleidoscope of Color

ASTRO COLLECTION (above) 100% wool, 15' wide, 16 stock colors - Avocado, Copper, Forget-Me-Not, Gardenia Blue, Gold, Golden Rod, Lime Peel, Martini, Mushroom, Olive, Pompeiian Red, Regency Gold, Sand Dune, Turquoise, Velvet Brown, Zinnia

RALEIGH COLLECTION (Below) 100% wool, 12' wide 18 stock colors - Apricot Beige, Brick, Camel, Chamois, Char Brown, Chiffon Green, Cocoa, Commodore Blue, Copper Glaze, Crystal Blue, Fern Green, Flaxen Gold, Ivory, Oatmeal, Oyster, Parchment, Pewter, Suede Tan

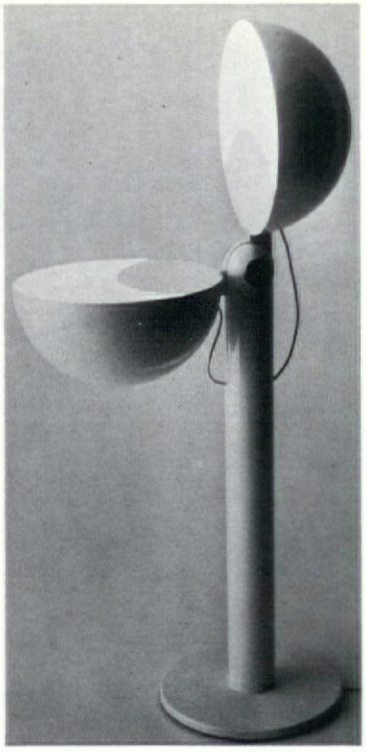
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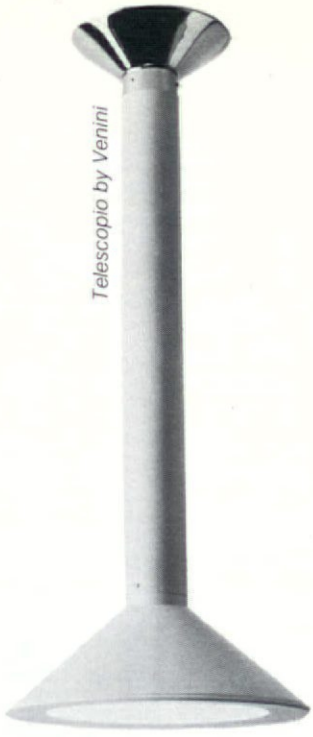
circle 52 on reader service card



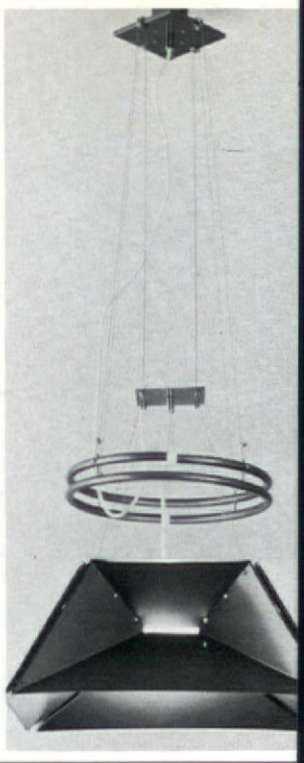
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Tenaglia by Venini

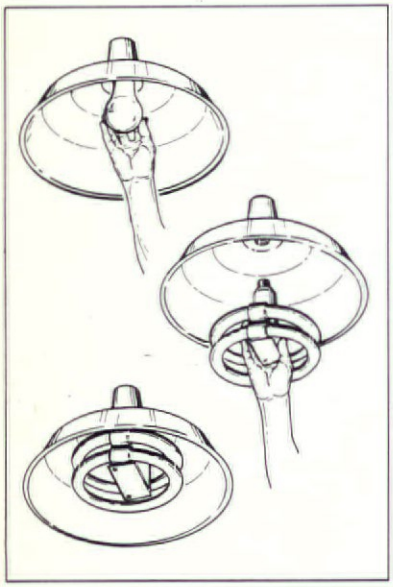


Telescopio by Venini



Bunker by Venini

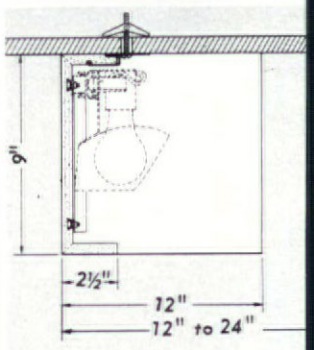
Venini, Ltd.
New from Italy is the Francesconi lighting collection, available in the U.S. through Venini, Ltd. Featured here from a wide selection of hanging fixtures, floor, table, and wall lamp models are: Telescopio, a pendant lamp for concentrated light, in lacquered aluminum and chrome plated brass; Bunker, a pendant lamp with built-in pulley, in lacquered sheet metal; Tenaglia, a floor lamp with adjustable reflectors that gives diffused light, in lacquered aluminum.
circle 207



Johnson Industries
Killer Watt is a compact adapter that enables users of incandescent lighting fixtures to convert to lower energy fluorescent circular bulbs. It screws into any standard lamp socket or fixture, and permits such savings as a 15-watt fluorescent bulb yielding the equivalent light of a 60-watt incandescent bulb. In single or double unit models. *circle 209*

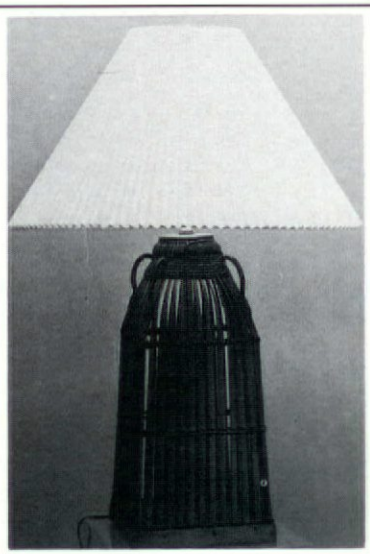
Specified Products Inc.
SPI sheds new, energy conserving, yet luxurious light on retailing with its InPort models 91, 101, 120, 270, and 280, designed for retail store merchandising areas, displays, and showrooms. Four of these portable fixtures are designed to be placed atop gondolas and merchandise display racks, wall mounted, or suspended from the ceiling. InPort 120 is a floor standing unit with glass display shelves. All feature patented optical chamber with hexagonal reflector and combined General Electric Lucalox® high pressure and Multi-Vapor® metal halide lamps for pleasing color rendition.
circle 210





Lightolier
It looks built in behind its clean baffle, but it's Lytetrough, Lightolier's new cealed wall washing and a lighting system. An elect Lytespan track and lightin sembly inserts easily into a s ceiling mounted particle unit that can be cut with orc wood working tools. Clad matte white vinyl veneer tha be painted, trimmed, or cove
circl

Mainly Baskets
Classic designs in Philippine basketry, many reproduced from venerable antiques, can be found as the bases for lamps produced by Atlanta's Mainly Baskets. Ranging from 20 in. to 31 in. high, these naturally finished lamps come with standard three-way switches and choice of lamp shades. Special items can be arranged for such contract applications as hotel/motel interiors. *circle 208*





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What hath the decade wrought?

"How far have we come . . . and where are we going?" It's the sort of question *Star Trek's* James Kirk, captain of the starship Enterprise, would pose to denizens of the universe: what have we done to promote civilization? Except that the challenge will be delivered by Paul B. Finney, executive editor of FORTUNE magazine. The denizens will be leading members of the interior design and furnishings community. And the place will be NEOCON X, June 14-16, 1978, in Chicago's Merchandise Mart, where NEOCON X, "International Congress on Interior Environment," marks the first decade of the nation's leading exhibition of contract furnishings.

The theme of this year's gathering of architects, interior designers, specifiers, contract sources, dealers, and the business press is indeed focused on man's survival. More specifically, NEOCON X participants will focus their attention on designing for human needs in the working environment. A busy seminar program will cover such topics as ergonomics, space colonies, recycling educational facilities, designing for the handicapped, human behavior in the interior environment, and health care facilities in a changing society.

In addition, NEOCON X will offer a number of special features and events. A Chicago Day program, June 16, will cover latest developments in urban renewal: rehabilitation, restoration, and preservation of the urban core. Major Chicago architectural firms will close for the day so their employees may attend.

A Young Professionals/Student Program has been created to assist young designers in benefiting fully from NEOCON X. Included are seminars on resume writing, tackling the job market, and gaining exposure in the design field, visits with industry leaders and heads of major associations, and walking tours of Chicago's architectural landmarks. Complimentary breakfasts and lunches and special lodging arrangements with Chicago's Holiday Inn Downtown will be provided. Some 82 schools have announced their participation.

Of interest to contract sources is an All-Industry Reception sponsored by the Contract Manufacturers Association, June 14, in the Grand Ballroom of the Holiday Inn Mart Plaza. All NEOCON X speakers and VIP registrants are invited to meet on an informal basis for cocktails, hors d'oeuvres, and entertainment. CMA will also offer a special 90-day membership package for $100 at that time. Information and ticket sales ($10 each) are available through the Communications Center, 312-527-4141.

Perhaps most intriguing of all is a special program prepared by the Merchandise Mart with FORTUNE magazine and the Business and Institutional Furniture Manufacturers Association to attend NEOCON X's contract furnishings exhibition and a special luncheon and seminar, June 15, in the Grand Ballroom, Holiday Inn Mart Plaza. If nothing else, this program recognizes the growing role of business executives in the design of working environments. It promises to be a day full of surprises both for the interior design community and the heads of *Fortune 1000* corporations. But then, NEOCON stakes its claim to an unfailing ability to surprise. So what else is new?

JUNE 14
8:30 A.M.

Session No. 1: Keynote Address. Coming to Terms with the Future. Subtitle: American Industry Responds to Global Impacts on the Man-Made Environment.
Challenger: Paul B. Finney, executive editor, FORTUNE magazine.
Respondents: Elmer Botsai, president, American Institute of Architects, dean, Dept. of Architecture, University of Hawaii; Dr. Norman Hall, president, American Association of School Administrators, superintendent of schools, Andrews, Tx.; Herbert C. Damron, president, National Institute of Governmental Purchasing, Inc., director of purchasing, St. Louis Community College District, St. Louis, Mo.; Irving Schwartz, president, American Society of Interior Designers, president IDS, Inc., Champaign, Il.; Joseph Hartman, president, Business and Institutional Furniture Manufacturers Association, president, All-Steel; Pamela Baldwin, president, Institute of Business Designers, partner, Baldwin/Clarke Associates; Jack Rutledge, president, National Association of Educational Buyers, director of business affairs, Florida Junior College; Patrick J. O'Malley, the National Restaurant Association's Restaurateur of the Year, chairman of the board, Canteen Corporation; Donald Burr, president, Council of Educational Facilities Planners, International, president, Burr Associates.
Coordinators: Jim Bidwill and Barb Smith.
Sponsor: Merchandise Mart.

4:30 P.M.

Session No. 2: Human Factors. Behavioral Parameters of Space Planning. Subtitle: The Effect of Environment on the worker.
Moderator: Len Corlin, co-publisher and editor, CONTRACT magazine.
Speakers: Wesley Woodson, president, Man Factor, Inc.; Dr. Winford E. Holland, professor of Management, University of Houston, senior researcher, Planning Design Research Corp.; Charles Mauro, Mauro Associates.
Coordinator: Barb Eberlein.



Dr. Ian Lewin on office lighting. . .



Carl Musacchio on new lodging standards. . .

Session No. 3: The Secrets of Specification. Subtitle: Matching the Carpet to Its Use.
Moderator: Howard Reed, publisher, FLOOR COVERING WEEKLY.
Speakers: Norman Rosenblatt, president, Contract Distributors Corp.; C. Barry Torrence, director of technical services, Carpet and Rug Institute; Kenneth E. Johnson, president, ISD, Inc.
Sponsor: Carpet and Rug Institute.
Coordinator: Barb Eberlein.

Session No. 4: Ambient and Task Office Lighting. Subtitle: A Marketing Opportunity for the Contract Dealer.
Moderator: Albert G. Howell, Western national co-chairman, Contract Furnishings Council, president, Bank & Office Interiors.
Speakers: Dr. Ian Lewin, director, Environmental Research Laboratories; G. Ware Travelstead, Total Concepts Inc.; Edith M. Travelstead, Total Concepts Inc.
Sponsor: Contract Furnishings Council.
Coordinator: Barb Eberlein.

NEOCON *continued on page 92*



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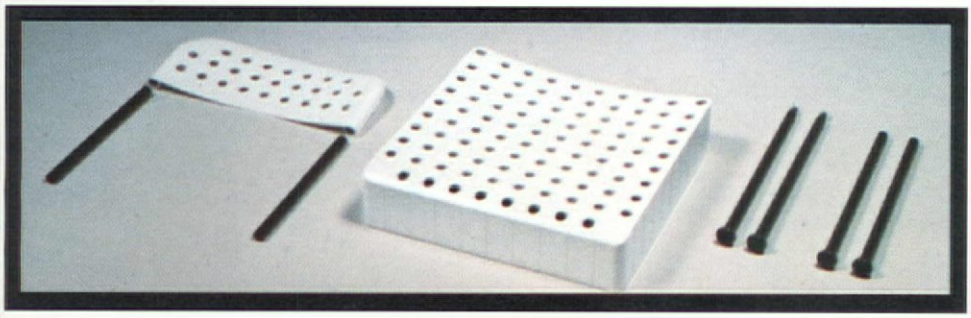
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box

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Indoor/outdoor knockdown chair
Seat and back in polypropylene
Legs and back tubes in steel with PVC sleeve
Available in white, yellow, green and brown

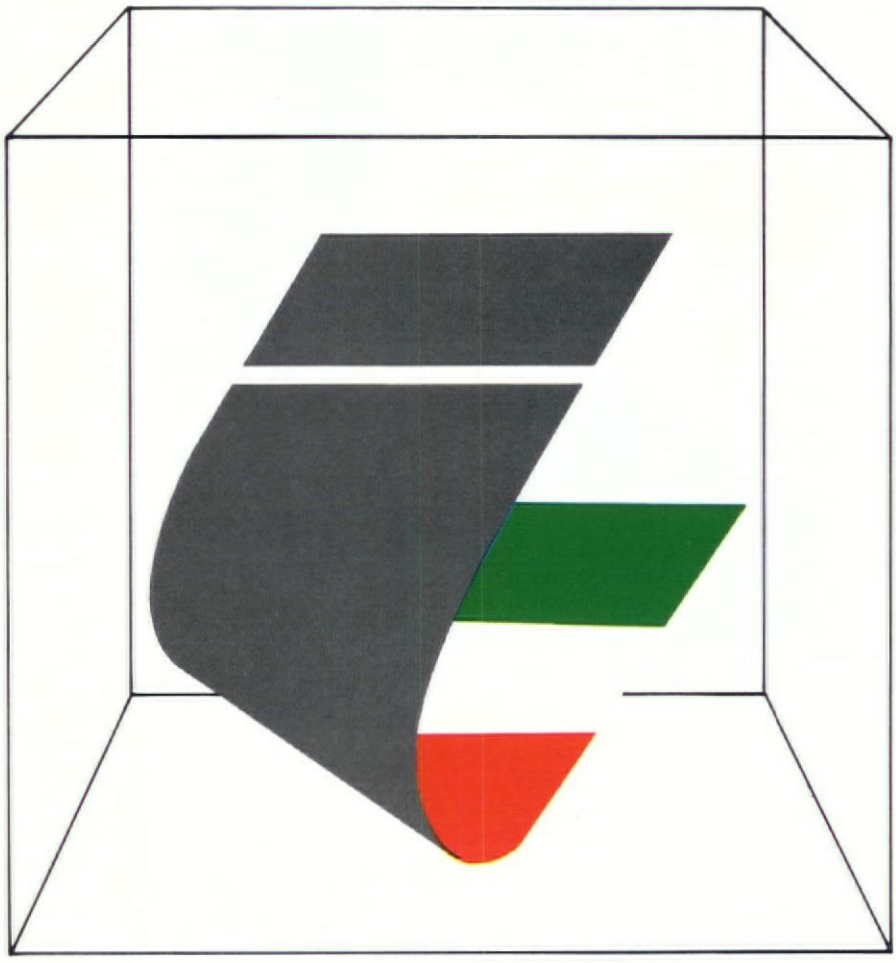
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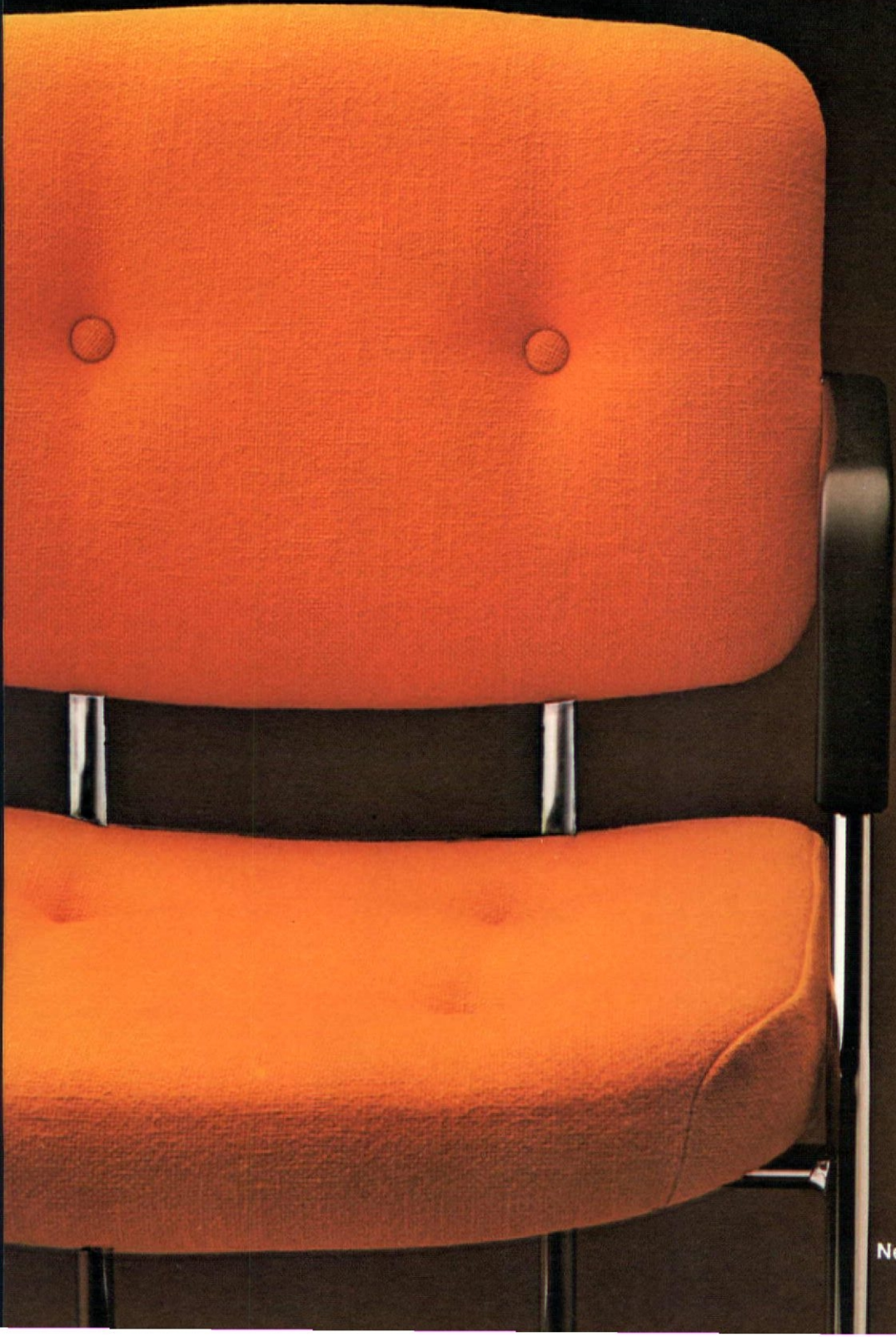
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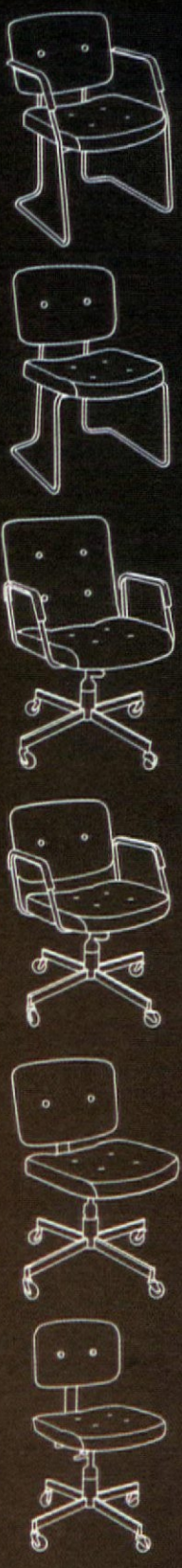
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Session No. 5: Interior Renovation Pays. Subtitle: The Economic and Social Values of New Interiors in Old Buildings.
Keynoter: Norman DeHaan, AIA, FASID, chairman, AIA Committee on Interior Architecture, Norman DeHaan Associates, Inc.
Moderator: Walter F. Wagner, editor in chief, ARCHITECTURAL RECORD.
Speakers: Jay Solomon, administrator, General Services Administration; Samuel Zell, president, Equity Financial and Management Co.
Discussion Panelists: William L. Pulgram, president, Associated Space Design, Inc.; Harry L. Weese, chairman of the board, Harry Weese & Associates.
Sponsor: American Institute of Architects: AIA Committee on Interior Architecture.
Coordinator: Polly Summar.

JUNE 15
8:30 A.M.

Session No. 6: Paths Through the Maze of Regulations. Subtitle: Essential Guidelines for Selecting Floor Covering.
Moderator: Ira Ellenthal, editor and co-publisher, MODERN FLOOR COVERINGS.
Speakers: Donald W. Belles, fire protection consultant, Donald W. Belles; Jonas Moreheart, Dept. of Health, Education and Welfare; Richard H. Gimer, attorney, Santarelli & Gimer (legal counsel to Carpet and Rug Institute).
Sponsor: Carpet and Rug Institute.
Coordinator: Barb Eberlein.

Session No. 7: Is Licensing the Logical Step in Professional Recognition of Designers? Subtitle: The Pros, The Cons and The Alternatives.
Moderator: Irving D. Schwartz, FASID, AIA, president, American Society of Interior Designers, president, IDS Inc.
Speakers: Arthur T. Kornblut, attorney, Special Council to National Council of Interior Design Qualification, Ford, Farquhar, Kornblut & O'Neil; Louis Tregre, president, Louis Tregre Associates; John W. Gillis, RA, John Gillis Architects.
Sponsor: American Society of Interior Designers.
Coordinator: Polly Summar.

Session No. 8: Recognizing the Benchmarks of Competent Office Design. Subtitle: New Technology Challenges the Client.
Moderator: John Dykeman, editor, MODERN OFFICE PROCEDURES.
Speakers: James J. Hite, IBD, interior design consultant, Real Estate Management Dept., Ohio Bell; Leroy A. Paris, project director and real estate manager, Pennzoil Company; Bonnie Ballantine Cos, assistant vice president, director of management, McDonald's Corp.
Sponsor: MODERN OFFICE PROCEDURES.
Coordinator: Jim DeSeno.

Session No. 9: Designing for Today's Lodging Facilities. Subtitles: Consumer Sophistication Creates New Demands.
Moderator: Carl Musacchio, editor, HOSPITALITY LODGING MAGAZINE.
Speakers: Ann Richardson, president, Contract Services Associates; Larry E. Seitz, IBD, president, L.E. Seitz & Associates; Carleton Varney, president, Dorothy Draper Company, Inc.; Bud R. Davis, general manager, Marriott Hotel, Chicago, IL.
Sponsor: HOSPITALITY LODGING MAGAZINE.
Coordinator: Polly Summar.

Session No. 10: Rethinking the Traditional Hospital. Subtitle: New Patient Care Philosophies Call for Innovative Design.
Moderator: Donald E.L. Johnson, editor, MODERN HEALTHCARE.
Speakers: Sally Berger, chairman, National Council on Health Planning and Development, chairman, Chicago Commission for Health Planning and Resources Development; Richard D. Gilbert, president, Bank Building Corp. Health Care, vice president, Bank Building Corp.; Joseph G. Sprague, director, Design and Construction, Division of Health Delivery Systems, American Hospital Association.
Sponsor: MODERN HEALTHCARE.
Coordinator: Barb Eberlein.

4:30 P.M.

Session No. 11: The Marketing Strategy of Theme Dining. Subtitle: Coordinating Design to Create Restaurant Identity.
Moderator: David S. Wexler, publisher, INSTITUTIONS/VOLUME FEEDING MAGAZINE.
Speakers: Joseph H. Baum, president, Inhilco Corp.; Paul M. Robinson, vice president/development, Gilbert/Robinson, Inc.; Henri Eschmann, president, Jacques Restaurant Corp.
Sponsor: INSTITUTIONS/VOLUME FEEDING MAGAZINE.
Coordinator: Barb Eberlein.

Session No. 12: Colonies in Space: The Next Frontier. Subtitle: Society's Response to Space Limitations.
Moderators: Stanley Abercrombie, editor, CONTRACT INTERIORS; Pamela Baldwin, national president, Institute of Business Designers, Baldwin/Clarke Associates.
Speakers: Dr. Richardson D. Johnson, chief, Biosystems, National Aeronautics and Space Administration, Ames Research Center; Patrick D. Hill, architect, professor of architecture, California Polytechnic State University.
Sponsor: Institute of Business Designers.
Coordinator: Polly Summar.



William Pulgram on new values in old buildings. . .



Paul Robinson on restaurant identity. . .



John Dykeman on new office technology. . .

Session No. 13: Educational Facilities React to Environmental Problems. Subtitle: Existing Buildings Assume New Roles.
Moderator: Donald F. Burr, president, Council of Educational Facilities Planners, International, Burr Associates.
Speakers: Charles William Brubaker, FAIA, senior vice president, Perkins & Will Architects; Alan C. Green, president, Educational Facilities Laboratories; Elton C. Gildow, vice president, administration, Wright, Gildow, Harman, Teegarden.
Sponsor: Council of Educational Facilities Planners.
Coordinators: Barb Eberlein.

Session No. 14: Retail Store Planning, from Image to Implementation. Subtitle: Helping the Retailer Visualize a Merchandising Approach.
Moderator: Walter J. Kozicki, Midwest president, Institute of Store Planners, director of store planning, International Operations, Sears, Roebuck and Co.
Speakers: Richard Shipley, president, R.W. Shipley & Associates, Jon Greenberg, president, Jon Greenberg & Associates; John Wunsch, director of store planning and construction, Stix, Baer & Fuller.
Sponsor: Institute of Store Planners.
Coordinator: Jim DeSeno.

JUNE 16
8:30 A.M.

Session No. 15: The Creative Environment and its Effect on Growth. Subtitle: Successful Design Depends on Balance Between Efficiency and Aesthetics.
Moderator and Speaker: Dr. Anne Taylor, Ph.D., president, School Zone, Inc., associate professor and co-director, Institute for Environmental Education, School of Architecture and Planning, University of New Mexico, Albuquerque.

NEOCON continued on page 96

continued from page 84



THE KONA COLLECTION

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ix 'm, match 'm. Fifty-one colors and patterns play with in our new collection of designer rints.

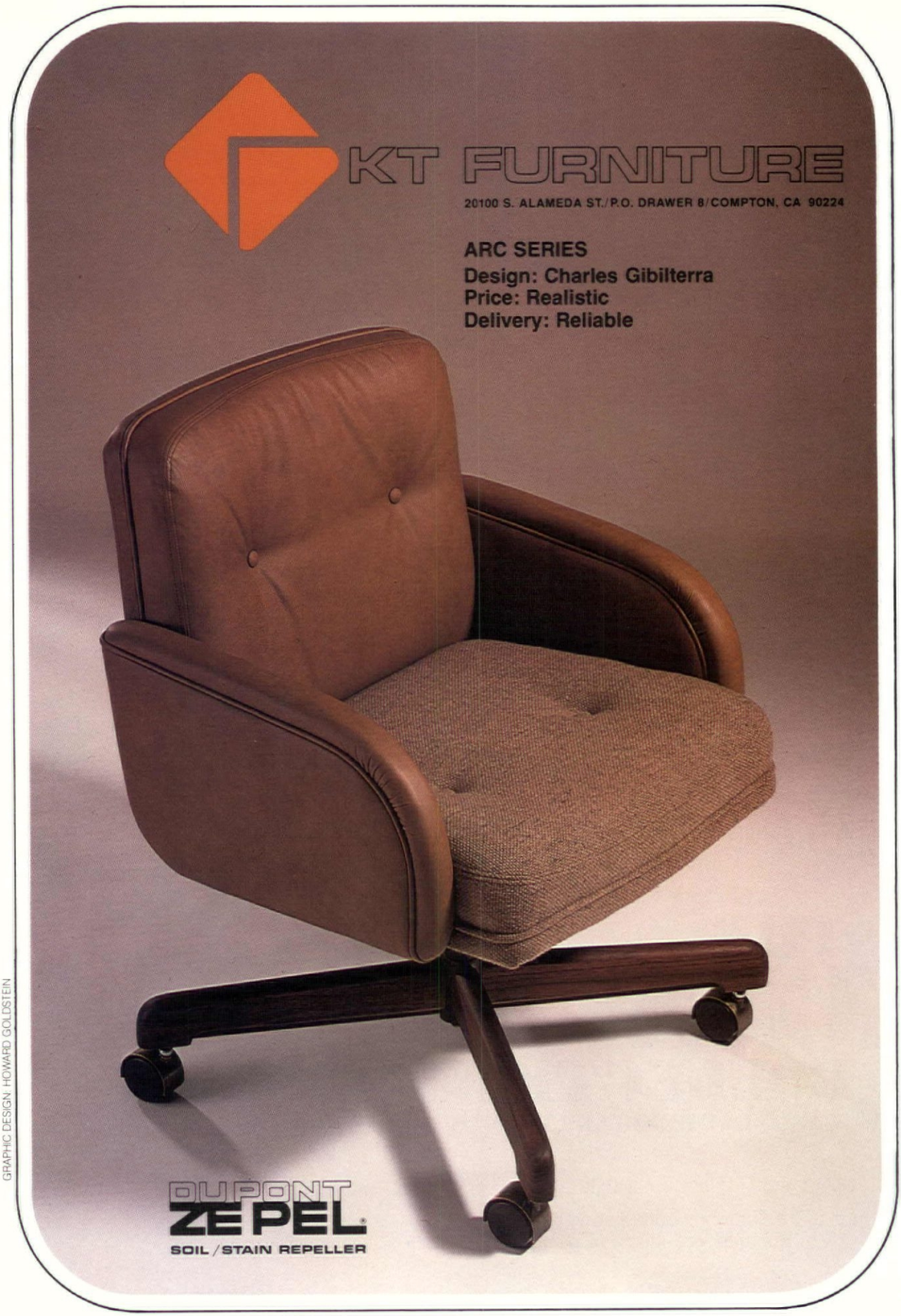
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Speakers: Ruth K. Lynford, FASID, president, Lynford-Mayo Associates, Inc.; Dr. Aase Eriksen, Ph.D., president, Educational Futures, Inc.; Clovis Heimsath, AIA, Clovis Heimsath Associates.
Sponsor: Evironmental Design Research Association.
Coordinator: Barb Eberlein.

Session No. 16: Coping Creatively from Within. Subtitle: The In-house Designer: A Professional Reality.
Moderator: Regina Baraban, editor, THE DESIGNER.
Speakers: Joy Adcock, ASID, supervisor of interior design, Michigan State University, East Lansing; Ken Murray, ASID, New Hospital Project Office, Walter Reed Army Medical Center; William B. Ulmer, AIA, project manager of administrative facilities, Eli Lilly Corp.
Coordinator: Barb Eberlein.

Session No. 17: Life-Cycle Costing Techniques in Floorcovering. Subtitle: Protect Your Investment with Proper Installation and Care.
Moderator: Frank L. Ward, vice president, First Chicago Building Corp.
Speakers: Stanley J. Gross, vice president, Prudential Building Maintenance Corp.; Tor Meberg, president, National Association of Floor Covering Installers, chairman of the board, Consolidated Carpet Trade Workroom, Inc.; Walter T. Duzansky, carpet specialist, Process Development Group, Service Master Industries.
Sponsor: Association of Interior Decor Specialists/National Association of Floor Covering Installers.
Coordinator: Barb Eberlein.

4:30 P.M.

Session No. 18: Selling the Professional Design Concept. Subtitle: The Client-Designer Interface.
Moderator: Lester Dundes, publisher, INTERIOR DESIGN MAGAZINE.
Speakers: H. Davis Mayfield III, director, business development, 3D/Neuhaus + Taylor; Robert J. LeFort, corporate president, Interspace Inc.; Karen Daroff, president, Daroff Designs.
Sponsor: INTERIOR DESIGN MAGAZINE.
Coordinator: Barb Eberlein.

SPECIAL EVENTS JUNE 14

Luncheon
Marketing Management/Communications. Subtitle: How to Get Your Story Across to the Client.
Moderator: W. Thomas Poyer, Jr., Central national co-chairman, Contract Furnishings Council, Marshall Field & Co., Contract Division.
Speaker: Harold L. Jenkins, senior consultant, Lawrence-Leiter and Company.
Commentators: Mike Melcher, director, Office and Contract Furnishings, National Office Products Association; Edward R. Applequist, Eastern national co-chairman, Contract Furnishings Council, vice president/general manager, Thalhimers Business Interiors Inc.; Albert G. Howell, Western national co-chairman, Contract Furnishings Council, president, Bank & Office Interiors.
Sponsor: Contract Furnishings Council.
Coordinator: Barb Eberlein.

JUNE 15

FORTUNE MAGAZINE/Business and Institutional Furniture Manufacturers Association Luncheon
Attendance limited to FORTUNE listed corporations.
Moderator: Jack Cusick, associate director/special projects, FORTUNE.
Title: The Necessity of Considering the Needs of People Before Designing the Building.
Speaker: Prof. Robert Gutman, visiting lecturer, School of Architecture and Urban Planning, Princeton University.
Title: Return on Investment in the Office.
Speaker: R. Malcolm Schwartz, vice president, Booz, Allen & Hamilton.
Sponsor: FORTUNE MAGAZINE/Business and Institutional Furniture Manufacturers Association.

JUNE 16

Liability and the Architect. Subtitle: Legal Gray Areas Can Lead to Costly Litigation.
Moderator: Edward Ballauff, president, Illinois chapter of AIA, president, Ballauff & Ballauff Architects and Engineers Charter.
Speaker: Phillip F. Purcell, partner, Isham, Lincoln & Beale.
Sponsor: Special Chicago Day Program.
Coordinator: Barb Eberlein.



Sally Berger on new health care requirements. . .



Thomas Poyer on marketing opportunities. . .



Larry Seitz on traveler sophistication. . .



Dr. Norman Hall on coming to terms with the future. . .

continued from page 92



Townsend by AGI Industries



Now by AGI Industries

AGI Industries
Executives have three new swivel chairs to luxuriate in, thanks to the efforts of AGI. The Mod and Now chair series use polished chrome frames with plush cushions; the Townsend series is fully upholstered. At Don Lence, Merchandise Mart space 11-117A. *circle 325*



130 Series by All-Steel

All-Steel
The 130 Series of 13 different styles and 26 models feature contemporary styling and optimum comfort, 4- or 5-prong bases, dual or single wheel casters with hard or soft tread, and soft cushioned tufted upholstery. Merchandise Mart space 1177. *circle 326*

NEOCON *continued on page 98*

Dramatize your interior designs with photographic art.



Add the finishing touch to your design schemes with photographic art—professionally taken photographs of people, places, products and pets, that brighten a dark corner, highlight a particular area, show off a room.

There's a big, growing market for this kind of photography, because it's versatile, flexible, personal . . . and a natural for all interiors.

To encourage this trend, Kodak is continuing to place consumer advertising in some of the nation's leading shelter and decorating magazines. And offering consumers a free, informative idea book, "Decorating With Photographic Art."

Visit professional photographers in your area; and see how together, you can add a profitable dimension to your interior designs. And to help make all your pictures look good, make sure Kodak paper is behind them. If you don't see the words, "This paper manufactured by Kodak," it isn't Kodak paper.

Just look for the Kodak paper sign where you get your photographic art prints.



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NEOCON



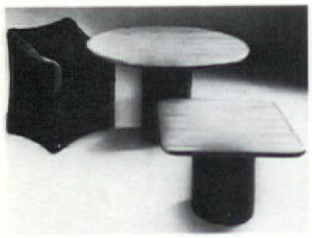
Ad System by Alma Desk

Alma Desk
Extremely flexible yet extremely simple is Ad System, Alma's panel system with storage, task/ambient lighting, wood and plastic finishes, acoustic panels, easy assembly, and complementary desks, cabinets, and credenzas. Merchandise Mart space 1140. *circle 327*

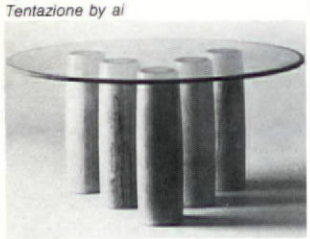


Cabinet by American Seating

American Seating
Interchangeable cabinet components that can be structured for any work requirement will be shown as part of AmSeCo's Open Office Furniture System by American Seating. Cabinet choices include shelving, locks, flipper doors, lateral files, pull out shelf or writing surface. Merchandise Mart space 964. *circle 328*



Tentazione by ai



Il Colonnato by ai



Cab by ai

ai(Atelier International)
Mario Bellini, that seminal force in contemporary Italian design, now introduces two new tables and a new way to sit. Tentazione are high and low tables with wood veneer and solid wood bull nose tops; Il Colonnato are marble dining/conference tables with marble or glass tops; Cab is a single piece of belt leather that zips on a steel frame. Merchandise Mart space 9-100. *circle 329*



Piccolino by Brayton



Sara by Brayton

Brayton International
Five new designs enlarge the Walter K. Collection. Among them: Sara by Jurgen Lange, in chair or sofa, joining sculptured form to full lumbar support; Piccolino by Jochen Hoffmann, harmonious curves for modular grouping. Merchandise Mart space 939. *circle 330*



Alexandria by Brickel

Brickel Associates
Ward Bennett's recent tour of Egypt inspired the new Alexandria chair. Not ancient Egyptian furniture—but the campaniform capitals and roof lines of ancient Egyptian architecture—are reflected in this big executive chair. Very comfortable, very regal, and in the meticulously detailed upholstery, very fashionable too. (Bennett's early designing was in fashion.) Merchandise Mart space 954. *circle 331*



Walter Kozicki on helping retailers visualize. . .



Robert LeFort on design concept marketing. . .

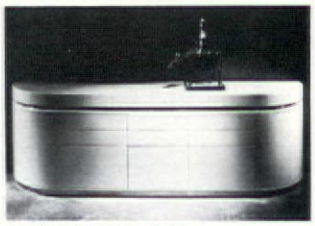


Jon Greenberg on retail store layout. . .



Henri Eschmann on dining environment. . .

continued from page 96



Ponte credenza by Brueton

Brueton Industries
The Ponte credenza by J. Wade Beam is but one of Brueton's superb new designs incorporating flawless stainless steel craftsmanship with lacquer, fine hardwoods, beveled glass, and well tailored upholstery. Tables, seating, cabinetry, and other surprises await visitors. Merchandise Mart space 946. *circle 332*



Ambassador by Cado/Royal System



Ultra by Cado/Royal System



Governor by Cado/Royal System

Cado/Royal System
Imagine the luxury of fine wood and the ease of KD assembly in a contemporary furniture system. Better yet, imagine three such systems, and you have Cado/Royal System's Ambassador line of open landscape system components (panels, tables, desks, suspended or freestanding drawers, shelving, etc.), Ultra freestanding bookcase/furniture

NEOCON *continued on page 100*

Introducing Rondo

Rondo by Domore. A unique and innovative collection, competitively priced to bring fine design to general office use at modest cost. Gently rounded corners give this Richard Reineman design a personality all its own.

Solid Oak or Solid Walnut, combined with beautiful veneers and contrasting laminates. Executive L and Secretarial L desks have pleasing and unique one-piece side panels.

For a color brochure of the entire Rondo collection, contact:

DOMORE OFFICE FURNITURE, INC.
2400 Sterling Avenue
Elkhart, IN 46514 (219) 293-0621

Domore seating and fine wood office furniture, SerieSeven™ modular office systems, and Haws operable walls, are products of IKD Corporation.

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NEOCON

continued from page 98

system, and Governor free-standing shelving / room divider system. Merchandise Mart space 1711. *circle 333*



Elle by Castelli



Pluralis by Castelli



Montina by Castelli

Castelli
Technologies old and new combine forces at Castelli: Elle, modular molded foam seating on chromed steel tubing with matching tables; Pluralis, multiple seating in glass reinforced polyester for single use, stacking and ganging, office swivel chair with adjustable height, and multiple seating on beam and floor mount; and Montina Collection, beautifully crafted wood furniture, chairs and tables from an old Italian family Castelli will represent in the U.S. Merchandise Mart space 1150. *circle 334*



Seating Blocs by Charlotte Chair

Charlotte Chair
Seating Blocs is a series of nine pieces that can assume any conceivable configuration with comfort and economy. Try your own hand at it and see! Merchandise Mart space 1149. *circle 335*



Cafiero executive chairs by CI Designs



73-0A by CI Designs

CI Designs
Vincent Cafiero has designed a gracious executive seating collection that matches its classic lines with ergonomic design features that eliminate "pressure points" and give users even weight distribution. With adjustable seat and back height, swivel, tilt, optional five-star base, chrome steel and carved oak appointments. Milo E. Bloch, 415 North LaSalle St. *circle 336*



Comforto System 11 by CBI



Donald Belles on floor covering regulations. . .



Pamela Baldwin on space colonies. . .



Joseph Sprague on hospital planning. . .



Richard Shipley on merchandising merchandise. . .

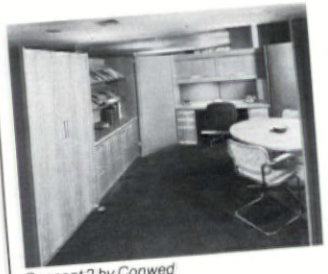


Comforto System 11 by CBI



Comforto System 11 by CBI

Consolidated Burris Industries
From Germany with manufacture by CBI comes Comforto System 11, a sophisticated new seating system that recognizes special needs of indviduals in the corporate structure. Six basic models offer ergonomically designed double shell construction, rounded edges, swivel, tilt, height and back adjustment, shock absorber, casters and glides on five-star bases, ganging. Alfred E. Siegel, Exhibitors Building. *circle 337*

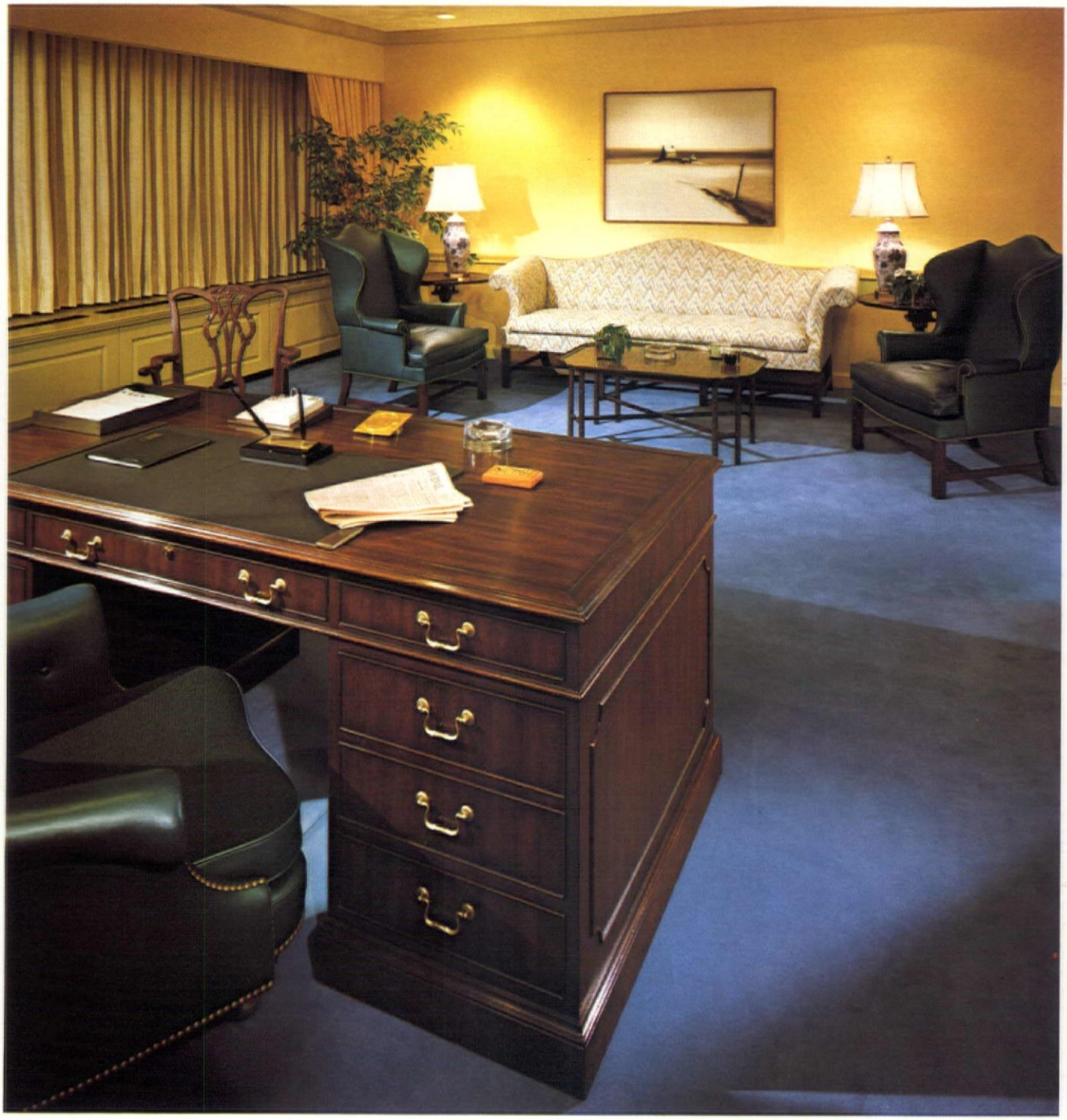


Concept 2 by Conwed

Conwed
Expect to see Concept 2 in action, the high performance open office system designed for acoustical control, energy efficiency, and true modularity. Ask for Roger Benasutti, Gary Rudeen, Jim Re. Merchandise Mart space 929. *circle 338*

NEOCON *continued on page 102*

KITTINGER



Prestige Kittinger office for a top executive of Dun & Bradstreet Companies, Inc., New York City. Interior design by Daniel Ellingson.

For people who make important decisions

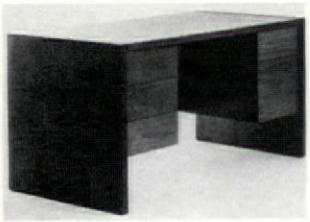
The presence of Kittinger's authentic style conveys an atmosphere of confidence and trust. Timeless quality chosen most often by today's decision makers.

KITTINGER

Showrooms: BOSTON, NEW YORK, ATLANTA, BUFFALO, CHICAGO, DALLAS, DENVER, SAN FRANCISCO, LOS ANGELES

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NEOCON



44 Flyer by Designcraft

Designcraft
The 44 Flyer is a compact system of component tables and pedestals with surprising features: patented hinge system allowing major components to be shipped flat, KD, pre-fitted channels for pedestals, bookcase units. Merchandise Mart space 1198.
circle 339



Bar stools by Falcon

Falcon Products
Two delightful ways to perch are a new butcher block bar stool of turned maple butcher block seat and Circa 1878 manhole cover base, and a new wire ice cream parlor group with side chair, bar stool, and table base. Hosts for NEOCON: Franklin Jacobs, president, Harvey Greenstein, vice president, marketing, Penny Pitman, director of marketing services. Merchandise Mart space 1192. *circle 340*



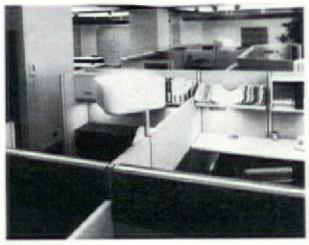
39E by Fixtures Mfg.

Fixtures Mfg. Corp.
The new 39E Group of office and conference seating features dual wheel casters, fully upholstered arms, five-leg pedestal bases, and adjustable height and tension mechanisms. Merchandise Mart space 936. *circle 341*



Presidential desk by Gayeski

Gayeski Furniture
Look for a full stainless steel recessed plinth balancing the new 6001 Presidential Series desk, available in 24 burl and straight grain veneers. Also see a new Executive Series of desks and credenzas with lock mitered waterfall veneer desk front. Merchandise Mart space 1000.
circle 342



ESP by GF

GF Business Equipment
An expanded line of ESP open office systems products emphasizing a "total systems" approach to landscape office design will be on display. Visitors will find improvements, revisions, and additions making ESP one of the most completely accessorized systems available. Merchandise Mart space 916.
circle 343



Canyon by Gold Medal

Gold Medal
Canyon by R. Standish Gittings is one of the Gold Medal line of casual furniture—which will be featured in its entirety. It's modestly priced, tastefully designed, rugged, and comfortable. It folds, too. See them all! Merchandise Mart space 1696. *circle 344*

Gunlocke Company
There's a lot of excitement at Gunlocke, and it's easy to see why: new seating, table, and wood panel system designs for the landscape office by Leif Blodee, Robert De Fuccio, O.J. Holohan, and William Sklaroff. Greeting visitors will be John Hamilton, president, Marty Pfingsgraff, vice president, marketing, Don Keith, vice president of sales. Merchandise Mart space 11-114. *circle 345*



T-3 desk by Hardwood House



Irving Schwartz on responding to global issues. . .



Patrick O'Malley on man's environment. . .



Joseph Hartman on the future . . .



Leroy Paris on competent office design. . .

continued from page 100

Hardwood House
Executive desks, credenzas, and returns are possible with the versatile new T-3 desk system featuring movable or fixed pedestal storage, variable return height, and wire management capability. Merchandise Mart space 993.
circle 346.



Harter / Wall by Harter



Series 7600 by Harter

Harter
A new wood frame version of Harter / Wall with wall hung components including shelving and cabinets with a patented bracket safety lock (work surfaces to be offered in the future), and two executive chair additions to the 7600 Series will be shown to visitors by company representatives and marketing executives including newly appointed vice president of sales and marketing, William A. Walker. Harter will serve breakfast buffet 8:30-10:30 a.m., Wednesday, Thursday, and Friday. Merchandise Mart space 1129. *circle 347*



Modular drawer system by Haworth

Haworth
It suspends beneath the work surface, moves from place to place with optional castered base, and holds any combination of three, six, and 12-in. drawers: UniGroup Modular Drawer System. All-steel construction with ball-bearing slides, radiused corners, drawer-width pulls, plus options. Merchandise Mart space 976. *circle 348*

NEOCON *continued on page 104*

PRIZE: NOBEL
CIGAR: HAVANA
FURNITURE: STENDIG INTERNATIONAL

One of the pleasures of living really well is the presence of the rare and beautiful. Stendig International specializes in precisely this category.

Here is DAVOS, a unique lounge design in a club chair, 2 or 3 seat sofa and footstool. The upholstery is magnificent Toro bullhide leather with a clean natural hand and patina that grows lovelier with time. Toro is 5 millimeters thick and channel-stitched. Each DAVOS seat pulls out to provide extra depth and support: the very zenith of comfort.

The coffee table, of glass and polished stainless steel is DARIUS, a design by Sergio Mazza and Giuliana Gramigna. Also available in dining height.

DAVOS is part of the Stendig deSede Designer Collection, produced by deSede of Switzerland, grand masters of leather upholstery.



Tapestry by Nancy Guay Ruth Kaufmann Galleries Accessories: Karl Springer Ltd Carpet: V Soske

New York: 410 East 62 Street Chicago: 950 Merchandise Mart
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Representatives in all major cities. Refer to White Pages or write to Stendig Inc., a subsidiary of Stendig International, Inc., 410 East 62 Street, New York 10021 (212) 838-6050

Stendig International

NEOCON



SerieSeven by Haws

Haws

SerieSeven will show a work processing center in console configuration of three individual work surfaces, corner for terminal, primary for clerical functions, and secondary for typing. There are storage and task lighting as well. Merchandise Mart space 1194. *circle 349*



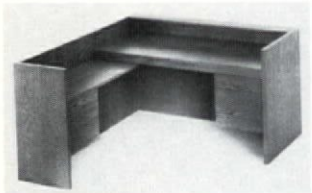
T1360-1368 by Helikon



T1350-1358 by Helikon

Helikon

Robert Becker brings new style to conference/dining with two designs, T1360-1368 group with solid wood edge top and stainless steel X-base with distinctive angled geometry, and T1350-1358 group with solid bull nose top and either four or six found stainless steel legs. Merchandise Mart space 962. *circle 350*



Gallery desk by IIL



680/690 by IIL



Classic Series by IIL

Interiors International Ltd.

Interior design wears a classic face with three introductions from IIL: Gallery reception desk, an extension of the Kuypers Series of casegoods, in woods and optional finishes; 680/690 Series tables with base in solid wood, top in veneer with perfect book match; Classic Series sofa by Kuypers, Adamson & Norton, now available as sectional seating. Merchandise Mart space 934. *circle 351*



Caribe by ICF

International Contract Furnishings

The Caribe Table with the oxidized bronze hobnail base that "builds a lustrous patina with every scraping foot" now adds a full bull nose edge and special, natural-looking and maintenance free finish to its butcherblock top. Caribe forever! Merchandise Mart space 945. *circle 352*



1700 Seating by InterRoyal

InterRoyal

High styled with comfort are the 1700 Chairs. Six versions, including swivel arm, side arm, posture back arm, side, and two secretarials feature bright chrome rectangular tubing and softly contoured seats and backs. Designers and specifiers are invited to try them, and to attend a cocktail party, 6 to 8 p.m., June 13. Merchandise Mart space 1122. *circle 353*



Harry Weese on how renovation pays. . .



Albert Howell on telling the story to the client. . .

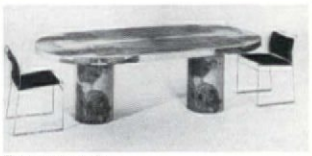


John Gillis on professional licensing. . .

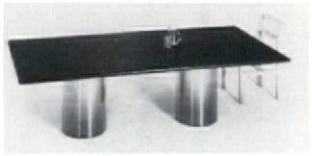


Stanley Gross on life cycle floorcovering. . .

continued from page 102



Topeka by Intrex



Hoboken by Intrex



Russo seating by Intrex

Intrex

An already outstanding line of conference tables has been enlarged to 18 different styles with varying shapes of tops for a variety of wood, lacquer, and metal pedestals, thanks to the creative efforts of Paul Mayen. Another welcome addition: Silvio Russo's modular seating unit, soft, tufted channels on laminated wood platform. Lee Stinchcomb, sales manager, Intrex, Joni Dell, sales Manager, Architectural Supplements, Paul Mayen, designer, and others will greet visitors. Milo E. Bloch, 415 North LaSalle St. *circle 354*



2100 by Jansko

Jansko

The 2100 arm chair in cantilevered chrome steel with comfortable upholstered seat and back, and the 1333 lounge chair,

NEOCON *continued on page 106*



the presence of

BRUETON

NEW YORK 315 East 62nd Street (212) 838-1630 **CHICAGO** 946 Merchandise Mart (312) 329-0230 **DALLAS** 220 Decorative Center (214) 748-8078 **ATLANTA** 351 Peachtree Hills Ave., N.E. Space 49, ADAC (404) 237-0596 **SAN FRANCISCO** The Ice House, Space 504, 151 Union St. (415) 421-1282 **SEATTLE** Designer Center N.W., 5701 6th Ave. (206) 763-8595 **PHILADELPHIA** The Market Place, Space 104 (215) 567-5377 **MIAMI** Euster Furniture Co., 3308 N.E. 2nd Ave. (305) 573-3200 **FT. LAUDERDALE** Euster Furniture Co., 1940 N. Federal Highway (305) 566-2494 **LOS ANGELES** Phylis Morris, 8772 Beverly Blvd. (213) 655-6238 Photo: Peter Paige

NEOCON

continued from page 104

an economical public seating solution, beckon foot-weary visitors to Jansko. Merchandise Mart space 1010. *circle 355*



Slope by JG



Light Towers by JG

JG Furniture
A triple treat awaits designers here: additions to the UPS/Open Plan System, wardrobe, signage, hanging pedestals, wire management, overhead cabinets with/without task/ambient lighting; JG seating: Robin modular seating, now in armless version, and Slope modular soft seating system by John Behringer with/without back, flat/inclined seat, straight or wedge shape; JG lighting's new Light Towers, designed to supply ambient illumination where there is little or no furniture, using 250 watt HID lamp special reflector and lens. Merchandise Mart space 11-118. *circle 356*

Jofco
The manufacturer of fine wood office furniture announces the introduction of a new finish of oiled oak to its panel end design series. Merchandise Mart space 1109. *circle 357*



7000 Series by Kimball

Kimball International
Choice oak veneers and solids have been elegantly combined to create the 7000 Series of contemporary office furniture, designed for Kimball by Ole Christensen. Features include radius edges, matched drawer fronts, all-wood pulls, and matching occasional tables, executive swivel and guest chairs. Merchandise Mart space 970. *circle 358*



Centro 2 by Krueger

Krueger
Aluminum legs in black epoxy enamel or polished finishes characterize Centro 2, a stylish addition to Krueger's conference table line. Tops are in select hardwood veneers, plastic laminate, self edge, or bull nose edge. Merchandise Mart space 1184. *circle 359*



Arc Series by KT

KT Furniture
Charles Gibilterra and Richard Thompson have designed new upholstered groups that display fine detailing and subtle shapes and transitions. Other new items will include upholstered cubes and tables and sofa groups. Visitors will be met by Ray Morrison, president, and Jim Anderson, vice president/marketing and sales. Merchandise Mart space 1198. *circle 360*



C92060 by La-Z-Boy

La-Z-Boy Contract
A new high back swivel tilt office chair that businessmen will probably be unable to resist, C92060, will round out La-Z-Boy's latest design series. Go and be tempted. Merchandise Mart space 1698. *circle 361*



David Wexler on theme dining. . .



Len Corlin on human factors. . .



Elmer Botsai on man's tomorrow. . .



Ann Richardson on new lodging needs. . .



AXii by Lehigh-Leopold



Thompson seating by Lehigh-Leopold



28003 by Lehigh-Leopold

Lehigh-Leopold
Lehigh-Leopold wants to change the working environment in a big way with AXii, the open plan system with task/ambient lighting by Guy Norman, a state-of-the-art response to contemporary business administration, office planning, and energy conservation requirements; with Richard Thompson's sleek, sophisticated executive seating and lounge seating collections; and with the 28003 modular cube lounge chair, whose upholstered seat and low back sit on recessed plinth, ideal for public seating; matching table available. All this and more! Merchandise Mart space 1147. *circle 362*



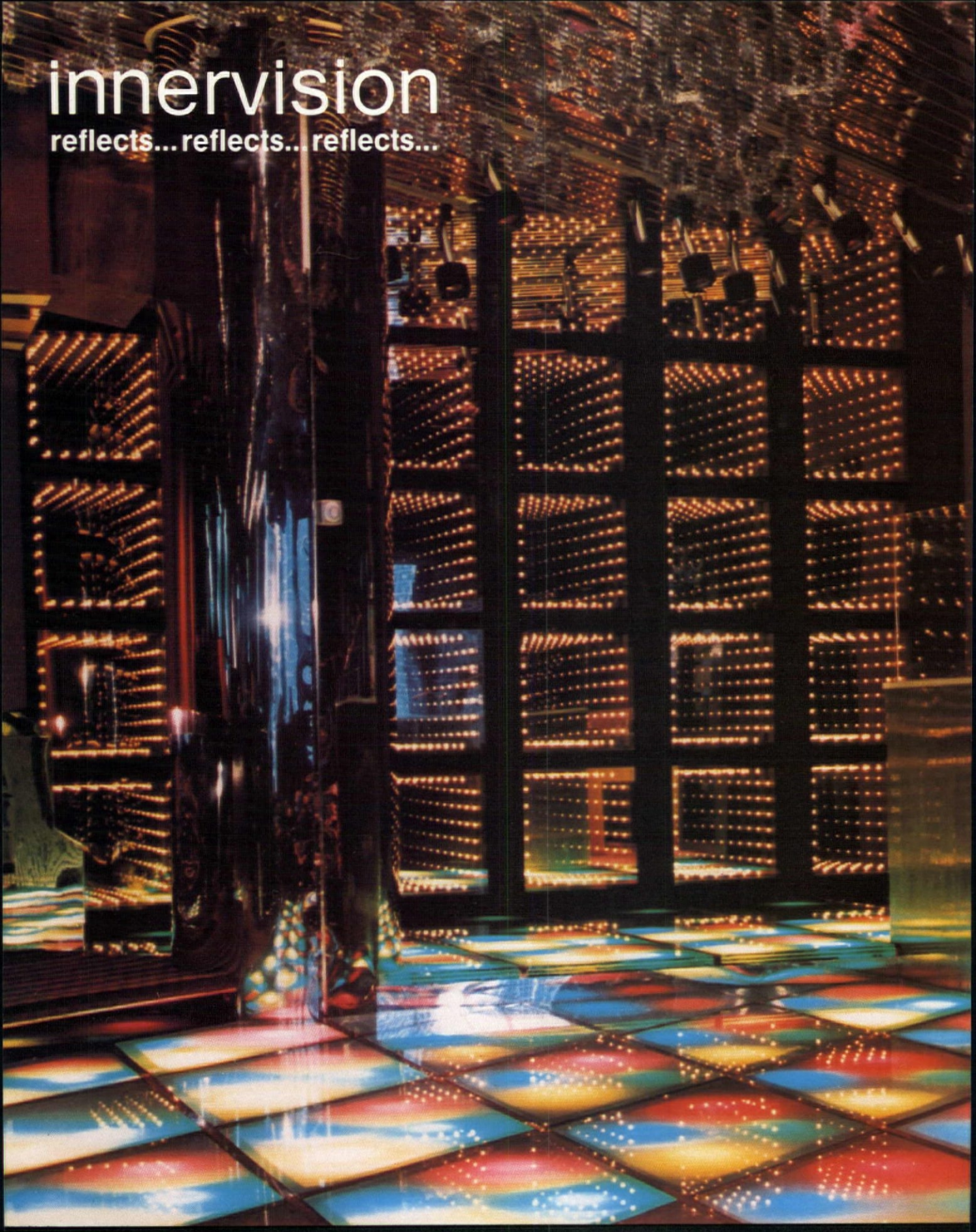
Presidential Group by Madison

Madison Furniture Industries
Sculpture you can sit on: the Presidential Group with tight fixed seat and back cushions, spring constructed inner seat, hardwood base. Greeting visitors will be Henry K. Buck, Jr., president, Lawrence S. Boyan, vice president, sales, and Lawrence I. Flesher, vice president, manufacturing. Merchandise Mart space 1166. *circle 363*

NEOCON *continued on page 110*

circle 68 on reader service card ▶

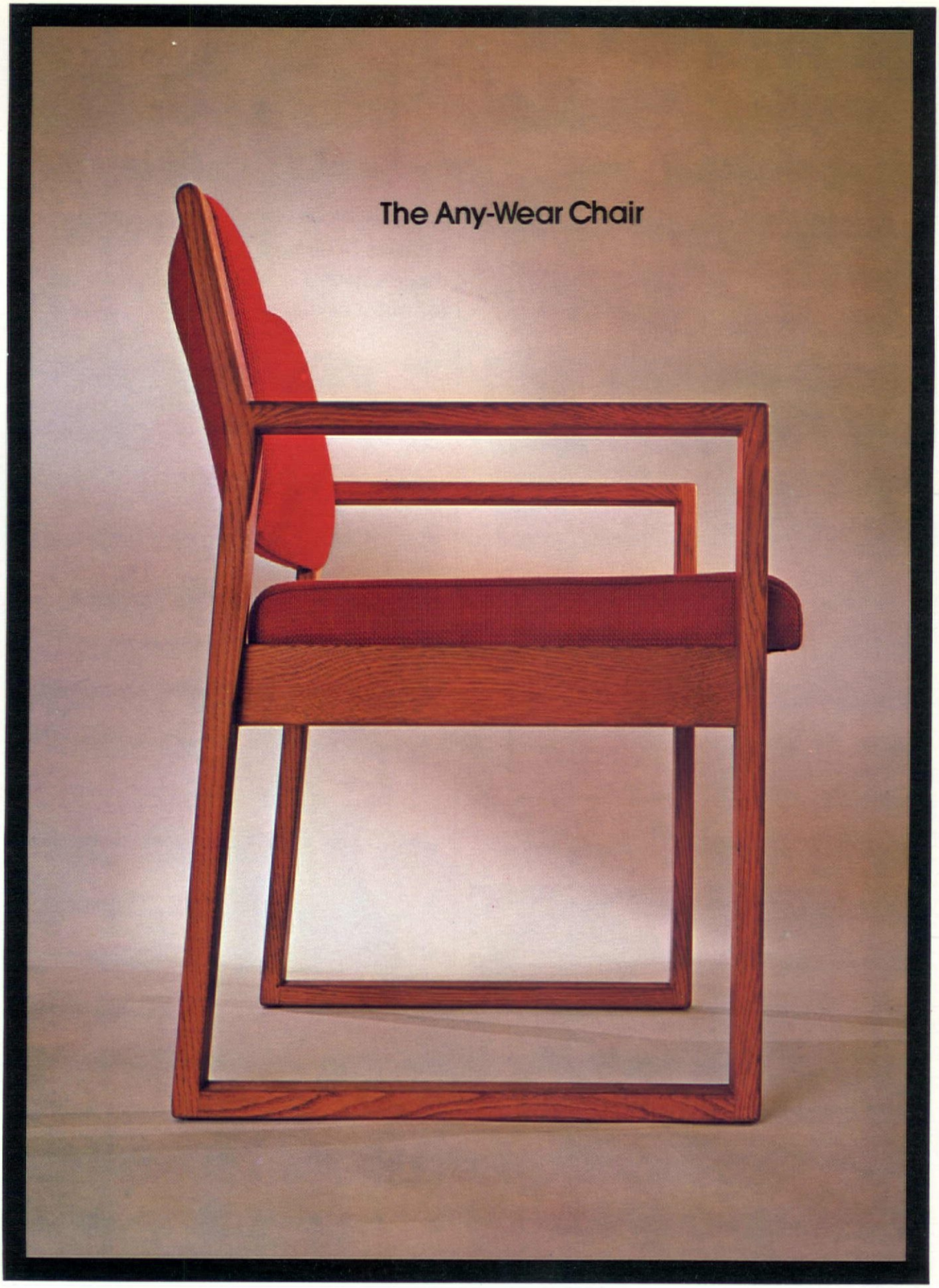

Windsor 6000 SERIES
A subtle touch of elegance, functional design, and Jofco's imaginuity create the tailored executive suite. Spacious executive conference desk, available in five real leather tops. The modular credenza adds a distinctive touch to filing and storage, plus grill-backed door hutch to protect special volumes and personal treasures.
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NEOCON



Wideside by Meridian

Meridian

Wideside files are a good reason to visit Meridian. They're lateral filing that stack and reverse; buy as many openings as you need now, add more later. In 30, 36, and 42 in. widths. Exhibitors Building. *circle 364*



Action Office by Herman Miller

Herman Miller

Action Office is 10 years young, and Herman Miller will celebrate by featuring it and the "thinking beyond the hardware" in a client/specifier participation program. "Points of Information" will give visitors a behind-the-scenes look at the product and its maker's information and service capabilities. To be shown in concert with Co/Struc, Eames chairs, MKD, and Ergon chairs. Merchandise Mart space 920-26. *circle 365*



314 by Monarch

Monarch

For fast mobility, generous comfort, and sound engineering of the secretarial swivel seating problem in the open landscape office comes Monarch's 314 Series. Look to its ample seat, double contoured back, and specially designed upholstered arms. Merchandise Mart space 1120-21. *circle 366*



6700 Series by Mueller



4800 by Mueller



2281 by Mueller

Mueller Furniture

Many surprises in store at Mueller: new chairs, gang seating, a lounge group, and a table series. A sampler includes the 6700 series tables with radius corners, bull nose edge; the 4800 pull-up chair by Harley Edward Luyk using oval-shaped tubular steel; the 2281 judge's chair by Harley Edward Luyk, monumentally modern. Merchandise Mart space 1000. *circle 367*



Omnistation by Omni

Omni

Omnistation is an open landscape system with virtually everything needed to equip the office user: work surfaces, storage, desks, cabinets, shelves, writing boards, wire managers, and more. Merchandise Mart space 1010. *circle 368*



Orsamaggiore by Pace



Charles Brubaker on new lives for old schools. . .



Dr. Richard Johnson on man in space. . .



Kenneth Johnson on carpet specs. . .



John Wunsch on planning stores. . .

continued from page 106



Astro by Pace



Lugano by Pace

Pace Collection

True to its name, Pace steps out smartly with three important additions to its seating: 080 Orsamaggiore modular seating group, much acclaimed at the Milan Fair of 1977; 186 Astro dining/conference chair by Mariani in tailored upholstery and steel tubing; 187 Lugano chair by Leon Rosen for dining or office use, a study in poise drawn in channeled upholstery and steel bar. Merchandise Mart space 1200. *circle 369*

Harvey Probber

New ideas invade the open office and beyond at Probber. Advent III Open Plan Office System adds Lighting Pocket, an integrated HID ambient lighting feature, and CRT Station, a twin work station for shared operations. There's new seating too: Danielle, a multi-purpose chair with sled base and woven seat and back, and Houston chair, now with wood arm and wood-clad steel base. Merchandise Mart space 638. *circle 370*



Rosemount System by Rosemount

NEOCON continued on page 112

Pacesitter.

To be a pacesetter, it takes a kind of sixth sense about where design has been and where it's going. The kind it took, for example, to create Madison's new Pacesitter, designed by Arthur Umanoff. Solid, clean lines in natural or dark Oak. With plush upholstery, as shown, or with natural cane seat and back. Practically speaking, it demands surprisingly little floor space. In short, it's nothing short of a real pacesitter.

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Designed by Arthur Umanoff.

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SALES SHOWROOMS IN:
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NEOCON

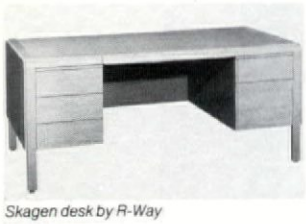
continued from page 110

Rosemount
The all-acoustical Rosemount System will feature a new unique power panel design, component options, and design details. To answer questions will be Tom Canfield, president, Barry Mayer, national sales manager, and Lloyd Mollenkopf, vice president/operations. Merchandise Mart space 10-167. *circle 371*



MO 6211 by Rudd

Rudd International
RI's three new divisions, Rudd Contract, Rudd Health-care, and Rudd Textiles, will each present new products. Contract: a sled-base side and arm chair, a stacking chair, office seating, and more. Health-care: a laminated wood patient chair. Textiles: more fabrics and a new print collection. Present from Rudd will be Alan Rudd, Judith Franklin, Elizabeth Joyce, and Elizabeth Luce. With them, architects Rud Thygesen and Johnny Sorensen, designers of the new M.O. 6211 office chair. Merchandise Mart space 9-113. *circle 372*



Skagen desk by R-Way

R-Way
Skagen is a new contemporary office group in oak veneers and solids featuring large radius rounded edge, multi-ply laminated legs, and full pedestal or high profile. It's a handsome group, and a full one: standard size executive desks, bookshelves, secretarial desks and returns, credenzas, and a complete seating line. Look also for a new French arm and side chair. R-Way's cocktail party for dealers and designers runs from 4 to 7 p.m., June 14. Merchandise Mart space 1100. *circle 373*



FSO by Scandiline

Scandiline
Free-Standing Office is a beautifully crafted, durable, and versatile all-wood open plan furniture system offering 20 modular components, such as panels, work surfaces, drawers, cabinets, shelving, and mobile pedestal units. Merchandise Mart space 9-112. *circle 374*



5595 by Shelby Williams



7778 by Shelby Williams



7702 by Shelby Williams

Shelby Williams
Wicker and rattan continue to grow in variety and stature with new designs from Shelby Williams. The Bali design, combining open cane with wicker strands, will be highlighted in a number of new styles. Introductions will include a wicker arm chair, wicker arm chair stacking version, wicker bar stool, rattan guest room lounge chair, and rattan bar stool. Merchandise Mart space 11-111. *circle 375*



454 Sled Base by Steelcase



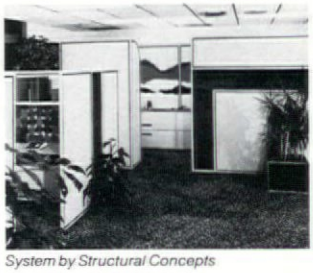
454 High Back by Steelcase

Steelcase
The distinguished 454 chair series adds two important additions in the 454 hi-back and 454 sled base editions. The former is a double-shell executive chair, scientifically contoured for lumbar and shoulder support; detailing of its upholstered arms, seat, and back is meticulous; other features include swivel-tilt mechanism and five-arm tubular steel base. The latter is cantilevered, and its contours are based on anthropometric data designed to accommodate the fifth through ninety-fifth percentile of the adult U.S. population! Merchandise Mart space 1118. *circle 376*



Ursula by Stendig

Stendig
A new, larger showroom for Stendig and B&B America under the banner of Stendig International will feature a NEOCON debut for B&B America and for Stendig's Ursula seating group designed by Heinrich Gerhard. Ursula's uncommon comfort is said to derive from a flexible upholstered back supported by flat steel frame, canvas reinforcement, and layers of cushioning. Merchandise Mart space 950. *circle 377*



System by Structural Concepts

Structural Concepts
See its latest open landscape system components and other products. Merchandise Mart space 900. *circle 378*



Architective 5 double pedestal by John Stuart



Architective 5 pedestal by John Stuart



Architective 5 table desk by John Stuart

John Stuart International
Richard Thompson has designed the distinctive Architective Five executive desk series for discerning designers and clients. Its distinctive profiles in choice hardwood with chrome or bronze finished steel bases feature heavy, rounded tops and pedestals that "float" on cantilevered legs. Merchandise Mart space 617. *circle 379*

NEOCON *continued on page 118*

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INTEREST EARNER

The Zefran® Blend CR-4 carpet in Wisconsin's Brown Deer Bank has already paid dividends: it helped the bank win the AIA, Wisconsin chapter Honor Award for design excellence.

But colorful, wool-like eye appeal is only one reason why this carpet was specified for the bank. Made of Dow Badische Zefran® Blend CR-4 spun of 70% acrylic/30% nylon staple fibers, the carpet has a durable, abrasion resistant strength that can stand up to years of hard use without marring its aesthetic good looks. In fact, it has been Performance Certified by Dow Badische specifically for extra-heavy commercial traffic, and it also carries the Zefstat® five-year static-free carpet warranty.

The Zefran® Blend CR-4 comes in a huge inventoried yarn bank of colors, and these can be plied into thousands of colorations to suit your specifications. And it is just one of a full range of carpet blends and yarns that Dow Badische makes for contract commercial carpets. You can see them all in our Contract Carpet Selection and Specifications Guide. Get your copy before specifying your next carpet installation. Call or write: Dow Badische, Contract Carpet Consultants Service, CREATE* Center, Williamsburg, VA. 23185, 804-887-6573.

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NEOCON

continued from page 112



Mini-Module by Sunar

Sunar Limited

Visitors will want to see Sunar's expanded offering of the Mini-Module System of desks and enclosure units, plus T/A lighting, CAS seating, and TAS tables. To greet them: Douglas Ball, design consultant, M. J. Cameron, vice president, marketing, and G. Neumann, U.S. sales manager, along with marketing representatives from major cities. Merchandise Mart space 1015. *circle 380*



Wall panels by Techniques in Wood

Techniques in Wood

TIW continues to increase its acoustical control of the office environment with Acoustical Wall Panels, whose extruded aluminum frame, high density fiber glass core, and overall light weight permits mounting on almost any vertical surface. At Markoff Fitzgerald, 966 Merchandise Mart Plaza. *circle 381*



Pyramid by Thonet



Flex by Thonet

Thonet Industries

Two recent designs, Flex chair by Gerde Lange and Pyramid chair by Charles Pollock, will gain added lustre and potential at NEOCON X: Flex with an upholstered shell, Pyramid in an armchair version. Merchandise Mart space 11-100. *circle 382*



Behr 1600 by Turner



Artifort 578 by Turner



Artifort 508 by Turner

Turner Ltd.

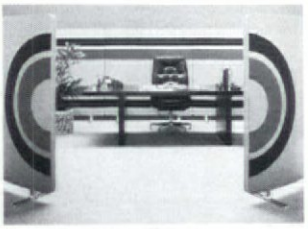
Innovation and a flair for the unexpected are the hallmarks of the Turner collection, and visitors will not be disappointed by the new ideas from De Sede, Artifort, and Behr. De Sede brings modular unit DS-28, rocking chair DS-56, and "boxing glove" chair DS-78 by Susi and Ueli Berger. From Behr, the 1600 wall system and freestanding room divider with "paneel" variation, a horizontal panel and suspension component wall system. And Geoffrey Harcourt has designed lounge chairs for Artifort: a "slip of a chair" 508 and the beautifully articulated 578. To welcome you, Ed and Heidi Turner with representatives, plus hors d'oeuvres 11-5, June 14-15. Merchandise Mart space 600. *circle 383*



Gibilterra chair by Vecta

Vecta Contract

Airframe technology, the same behind the original Gibilterra chair Vecta introduced in 1972, has been extended to create a new series of chairs: executive/conference with/without upholstered arms, lounge chair, and side/dining chair. The Correlated Colors program will feature products using the new heat fused thermoset finishes. Gunter Eberle will also announce a new design at NEOCON X. Designers will be greeted by W. H. Sullivan, president, and vice presidents H. E. Chamberlin, Gunter Eberle, and R. W. Krajewski. Merchandise Mart space 1168. *circle 384*



ScreenOne by Vogel Peterson

Vogel Peterson

Hand-sewn patterns combine with rigid, durable construction in the growing collection of office screens called ScreenOne. In 10 patterns, 13 sizes, 40 colors, and six trim options. That's a lot of possibilities! Merchandise Mart space 930. *circle 385*

Westin-Nielsen

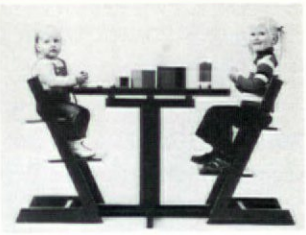
Kipp Stewart has designed an innovative new comprehensive seating series to be displayed in the new Westin-Nielsen showroom. (Stewart's designs will be marketed under the name of Christopher Nielsen.) It's a big doubleheader for Westin-Nielsen! Merchandise Mart space 1033-A. *circle 386*

Westinghouse

Architectural Systems Division (ASD), will unveil a new built-in power and communications distribution system for open plan featuring: plug-in flexibility, fewer ties to building power with available panels, and separate lighting circuit. Plus: new color selections. Merchandise Mart space 906. *circle 387*



Kubus by Westnofa



Tripp Trapp by Westnofa

Westnofa

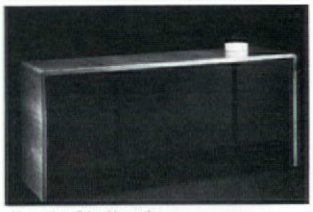
Look for Tripp Trapp, the adjustable chair for adults and children, Laminette I and II's new stock program, Kubus stacking, ganging, and optional arm feature chair, plus a new school chair and desk unit so different a patent is now being sought for it. Milo E. Bloch, 415 North LaSalle St. *circle 388*



1100 Seating by Worden

Worden

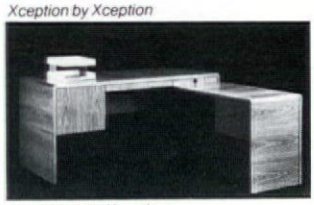
1100 modular seating provides stylish yet sturdy ganged chairs, benches, and tables featuring handsome oak frames with upholstered seats and backs. Al Trieber, Exhibitors Building. *circle 389*



Xception 2 by Xception



Xception by Xception



Xception 2 by Xception

Xception

Xception, a most innovative office furniture concept including divisional storage and divisional panels that assemble without tools, and Xception 2, a case-goods addition to Xception, will be featured this year. *circle 390*



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The Marlborough Group is the latest addition of fine library furniture designs offered by The Worden Company.

The Marlborough series offers a complete line of functional library equipment from the administrative areas to technical display. This handsome line is manufactured using select oak veneers and solids with a choice of finishes. Marlborough exemplifies the high standards of excellence that has made Worden a leader in the library furnishings field.

Complementary designs for study and lounge seating are also available from the Worden Company 1100 Series, assuring any library environment a completely design coordinated approach.

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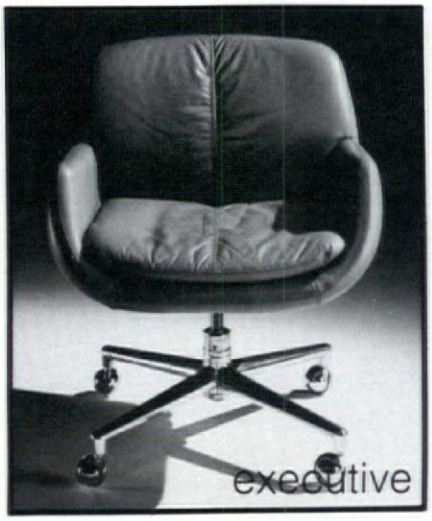
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the walter k collection by brayton international

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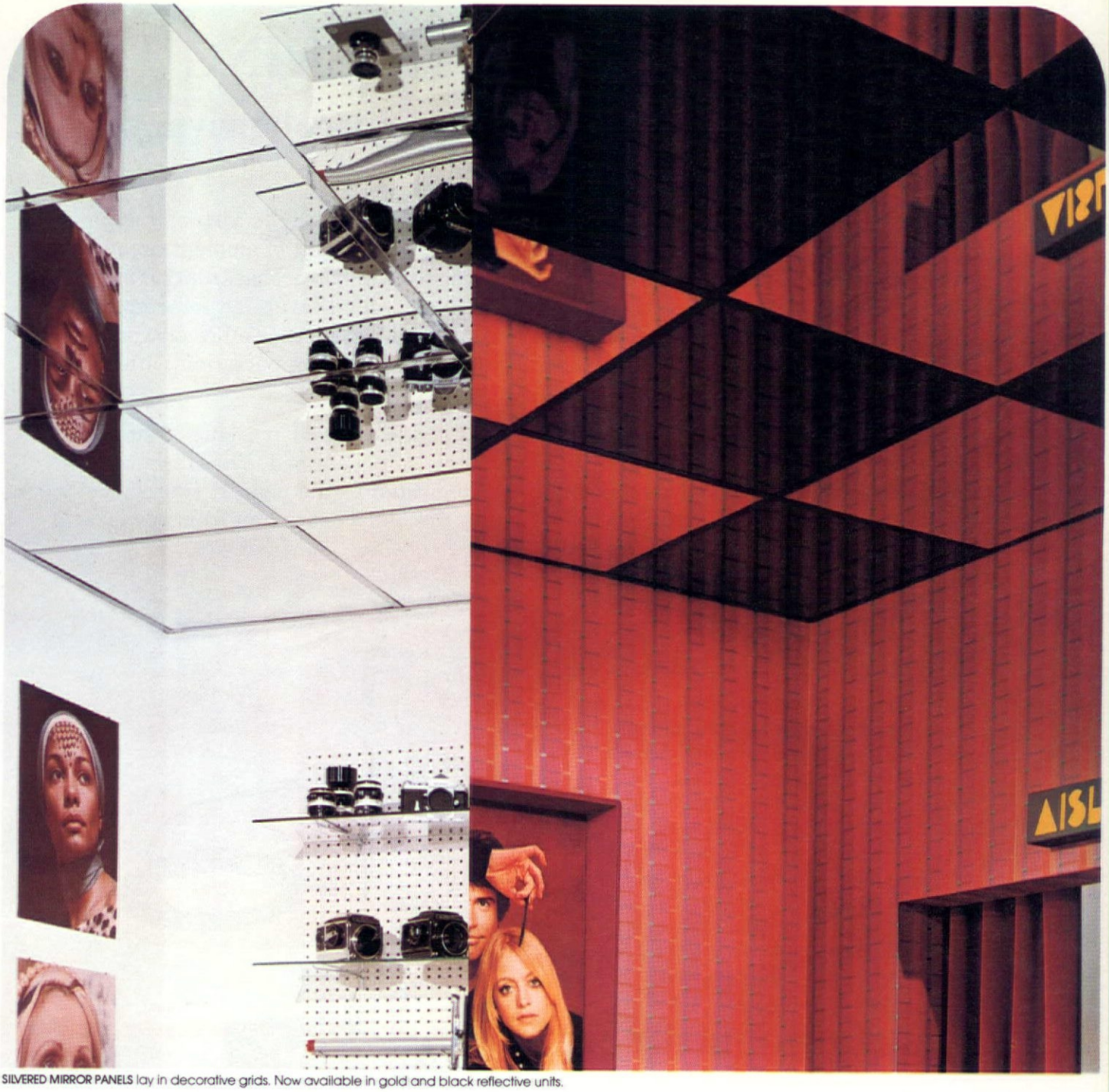








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HUSHER SOUND MASKING

The last word when it comes to speech privacy!

The HUSHER Sound Masking System provides speech privacy in virtually any office environment by introducing a carefully controlled amount of ambient broad band sound (much like that of low rushing air) which covers up or masks intruding speech. This soft masking sound raises the ambient sound level and interferes with the ear's ability to discern or understand speech from another office or work station. Privacy is thus provided unobtrusively and normal conversation within an office or work station is not inhibited.

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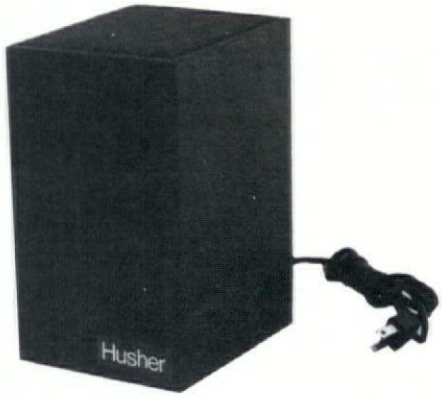
HUSHER MODEL HC-20

The model HC-20 unit is enclosed in a corrosion proof chromate aluminum cabinet for installation in the plenum above a drop acoustical ceiling. To install, the unit is simply suspended above the acoustical ceiling with the speaker pointing up by means of wire or chain and is connected to the nearest source of power. No holes or grills need be cut in the ceiling. Husher's soft sound will come right thru the ceiling tile.



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The model HP-10 unit is enclosed in a handsome wood cabinet of walnut, oak, or teak suitable for installation within the occupied space. The HP-10 can be unobtrusively mounted on walls, columns and partitions or may simply be placed on a shelf or bookcase and plugged into the nearest outlet.



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Paradigm (păr'ă dīm): 1. A model or pattern. 2. An example. 3. An archetype.

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The Score

With the longest coal strike in history only shakily settled, and a confluence of transit and municipal workers partly successful in holding New York City up for ransom, who would be foolhardy enough to forecast the near future? Especially after the shriveling of the dollar, the somersaulting of the Dow-Jones, and the re-acceleration of inflation have made fools of the economic boards of *Business Week* and *The New York Times* (among other "authoritative" publications) only weeks after their optimistic year-start 1978 business forecasts? We shall be more wary, and limit our scope to past and present facts. Interestingly, the interiors market is behaving more rationally than the stock market.

In architecture and interior design, the typical professional firm—which happens to have a staff of five or fewer members—is extremely vulnerable to drops in the volume of construction. For small architectural firms, even more than for small interior design firms, the recession of '74-75 actually lasted from '73-76 or later. Undoubtedly the recession hastened the retirement of a few individuals in the northeast and especially the New York area, where the unemployment rate in 1975 was estimated to reach 23% among architects. Among the younger and more aggressive, it stimulated migration to the southeast and south central region, with Dallas, Austin, Houston, and Atlanta absorbing the largest numbers. Overbuilding in Atlanta by rivals of architect John Portman caused later bankruptcies and a dimming of that once glowing beacon (which will glow again).

Despite the roller-coaster swoops of the exchange rate and the weight of persistent stagflation, construction figures record the resurrection of the building industry and of all the professional and industrial activity dependent on it. The trend was spearheaded by a 30% rise in housing starts in 1977. The residential sector is expected to level off in the summer of '78. Meantime non-residential construction will overtake it, according to F. W. Dodge statistics on construction contracts. Non-residential building rose 60% between February 1977 and February 1978, as compared with a 10% rise in residential building. As to location: While Texas holds its lead and a large volume of interior projects are scattered in many parts of the country, battered, beleaguered New York City is experiencing a boom in new and renovated office buildings and hotels, with a proportionate volume of interior projects and a passionate public interest in the recycling of landmarks. The same is true of Washington, D.C., which—as headquarters of our biggest industry, government—is attracting a concentration of industrial associations.

The U.S. Government, some Near Eastern governments, and our largest hotel chains are the biggest clients. Both governments and institutions gravitate to big professional firms. In 1976 the two largest in volume of business were Saphier, Lerner, Schindler, Environetics, Inc., interior designers/space planners with offices in New York, Chicago, Los Angeles, Houston, and elsewhere; and 3D International, architects/engineers/interior designers/graphic designers with offices in Houston, New York, Riyadh, and elsewhere. 3D is now Number One, having doubled its interiors volume from $50 million in 1976 to $100 million in 1977. 3D projects between $150 and $200 million for 1978. In one year its "interior architecture" staff has grown from 30 to 55 professionals, its graphics staff from 8 to 15. Six administrators work with the 55 interior architects-designers.

Among the deductions one can make from these facts is that the leading firms are almost literally immune to shocks and dips caused by malfunctioning financial markets. Since the financial markets *may* be expected to malfunction, it is possible that less firmly positioned designers may experience continuing difficulties in winning commissions.

In such a competitive climate, professional credentials matter, whether we like it or not. It is important that interior designers, like architects, be by definition highly qualified, and that the institutions which prepare them for the profession represent a universally recognized standard. The development of NCIDQ (National Council for Interior Design Qualification) and FIDER (Foundation for Interior Design Education Research), their support by our professional organizations, and the joint development of contract procedures by the ASID and AIA are invaluable contributions to interior designers who would practice contract interior design in tomorrow's world.

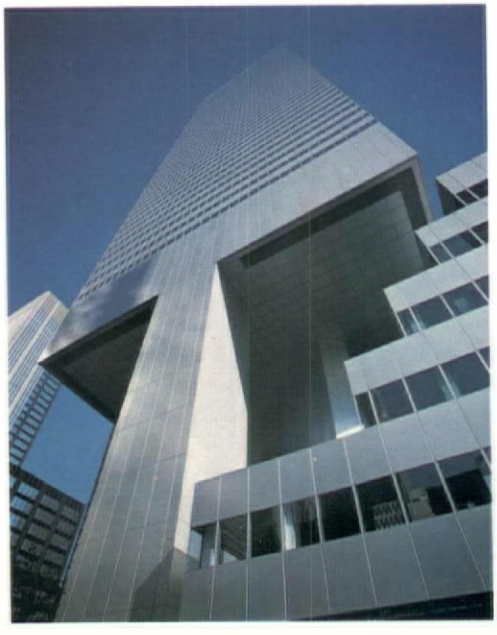
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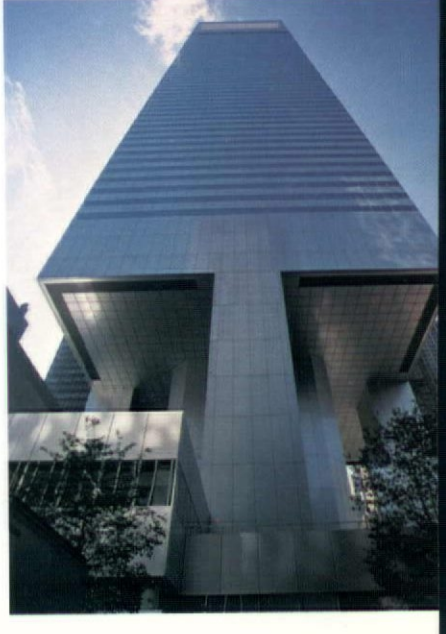
HUGH STUBBINS & ASSOCIATES

CITICORP COMPLEX

Citibank photos this

Tucked under the tall legs of Citicorp's sleek tower are the angular granite-faced form of St. Peter's Church, at right in photo above, *and the stepped-back element,* right, *containing the atrium-centered shopping mall. Tucked inside the tower, interiors full of innovations. The tower's rakish roof,* opposite page, *gives Manhattan a new silhouette; curtain wall mirrors the sky, neighboring buildings.*





nan McGrath



The construction of architect Hugh Stubbins' $128 million Citicorp Center in New York was the subject of continual controversy from the announcement of its plans until its recent completion. Questions arose about every aspect of the three building complex, which includes a 59-story office tower, a separate 7-story building with a central atrium and 3-story shopping mall, and the new St. Peter's Lutheran Church. Would a tower built atop four supercolumns appear awkward and heavy? Could a church exist within a commercial complex without debasing its spiritual integrity? Could an indoor shopping mall succeed in New York, when most previous attempts at such a plan were dismal failures? Could the staggeringly complex technological innovations in every section of Citicorp actually work?

All these questions may now, however, be answered in the affirmative. St. Peter's Church, which appears to be nestled under the northwest soffit of the tower and is visually integrated with both tower and lowrise, is actually two-thirds under open sky (thus physically an entity unto itself), and is functioning as one of the most successful urban churches in America. The structural and electrical innovations that make Citicorp the most energy conserving building in the world are all working perfectly. The shopping mall, which was built around a central theme of food and its preparation, is one of the most exciting spaces in New York with no reservations, other than a wish that one could *make* a reservation for one of the delightful places to sit within it. The elevation of Citicorp tower on its 127-ft.-high piers, placed mid-face on each of the building's sides, visually opens up an entire city block. Juxtaposed with the two other structures, the tower is not only not awkward, but, coupled with the ease with which the space of each building flows into the next, has provided a superb model for future urban planning. Now, even Citicorp's harshest critics are acknowledging the mastery with which the plan was executed. For what it is now, and for its importance in future architure and environmental design, Citicorp Center is a resounding success.

The most obvious starting point in any discussion of Citicorp Center is its 914-ft. tower. Capped by a 160-ft., rakishly sloping crown, Citicorp is the seventh tallest building in New York City and the tallest bank building in the world.

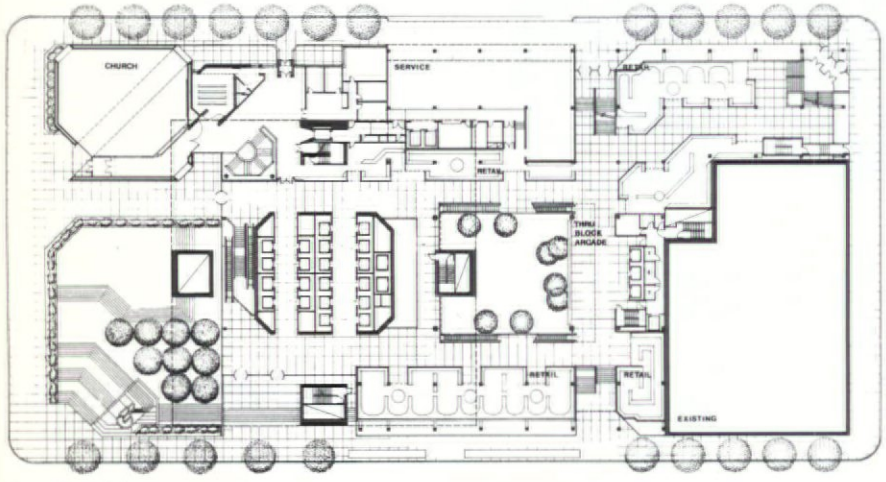
The sloping crown suggests to many that

Skyscraper for people: New York's Citicorp Complex

Text by Robert Mehlman
Photography by George Cserna, unless noted

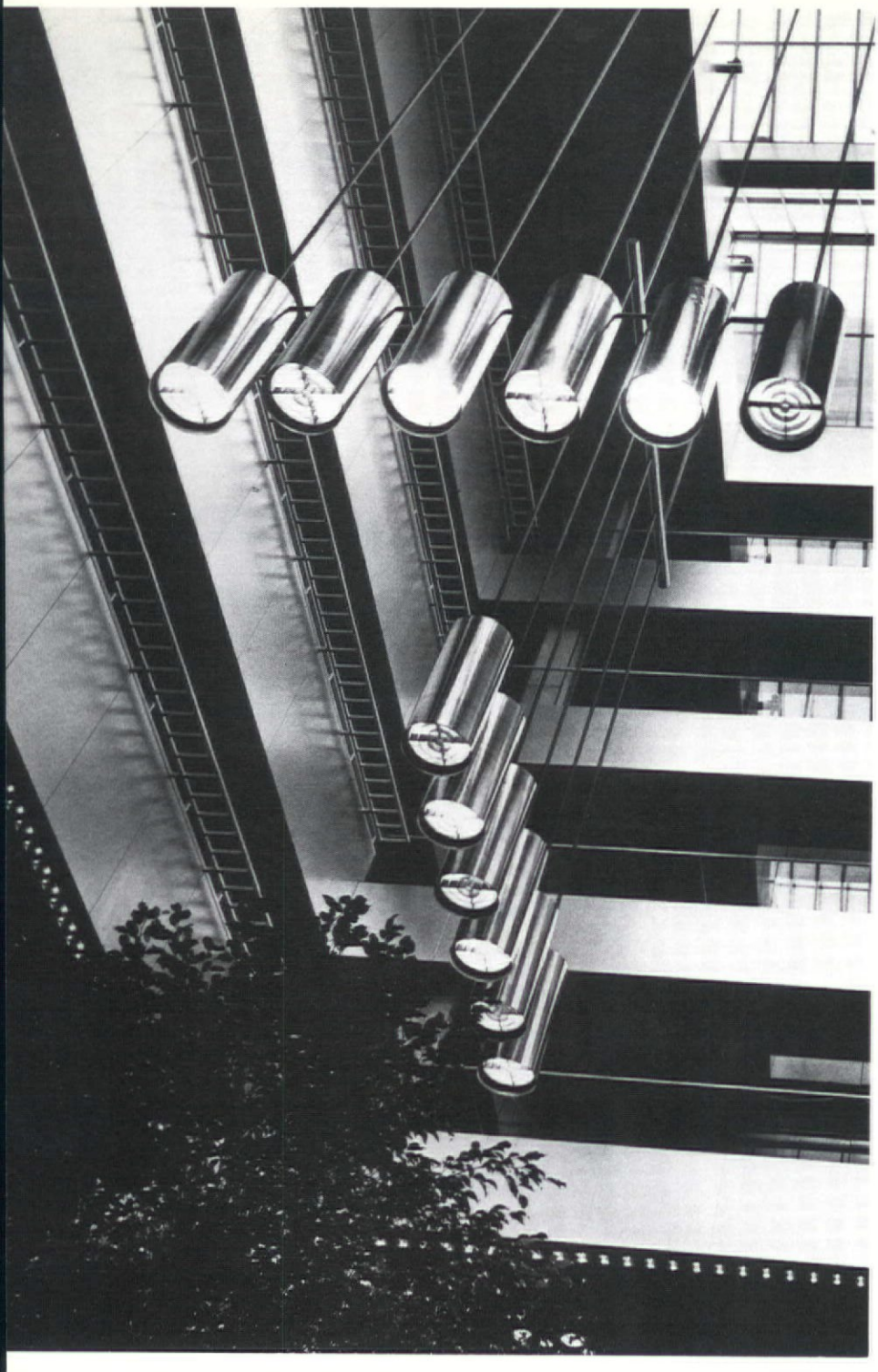
CITICORP COMPLEX





Street level plan

Architects: **Hugh Stubbins & Associates.**
Project Architect: **W. Easley Hamner.**
Associated Architects: **Emery Roth & Sons.**
Structural Engineers: **Wm. LeMessurier & Asso**
Mechanical and Electrical Engineers:
Joseph R. Loring & Associates.
General Contractor: **H.R.H. Construction Corp**
Graphics for public spaces: **Vignelli Assoc.**
Lighting for public spaces: **Designetics Assoc.**
Design for "The Market:" **Design International**
Atrium design: **Sasaki Associates.**
Project development for "The Market:" **Halcyo**
Designers for St. Peter's Church: **Vignelli Asso**
Designers for Citicorp office floors: **Hellmuth**
Kassabaum and **Citicorp Design Department.**
For HOK:
Principal-in-charge: **Edward J. Agostini.**
Project Director/Chief Designer: **Peter D. Say**
For the Citicorp Design Department:
Director of Design: **Paul C. Palmieri.**
Other consultants for Citicorp offices:
Sound/Acoustical: **Robert Hansen & Assoc.**
Audio/Visual: **Hubert Wilke, Inc.**
Fine Art: **Karen Donchian/Tanglewood Galler**



Handsome and spare elevator lobbies (two of them, stacked to serve space-efficient double-decker elevator cabs) have signage by Vignelli Associates, incorporate exterior masonry, reflective ceiling. At the end of the lobby, an entrance to St. Peter's Church. Atrium, above, *also uses exterior materials inside.*

Aluminum fascias: **Allied Bronze.** Suspended can lighting: **Simes Co., Inc.** Rows of smaller lights under parapets: **Neoray.**

Citicorp has (or was initially designed to have) a solar energy collector. But the sloping crown atop Citicorp was designed for esthetic reasons only. It was only as part of a later plan that the solar energy collector was considered and ultimately rejected. The energy saving systems that Stubbins called for at the very beginning made Citicorp the most energy conserving building in the world *without* the necessity of solar collection (which, by the way, can easily be added when further advances overcome present drawbacks). As it has already been built, it is estimated that Citicorp will use *60% less energy than any building of comparable size in the world.*

Several components and systems are responsible for this distinction. Citicorp's curtain wall, one of the most beautiful ever designed, is 56% aluminum, and 44% double-glazed insulated reflective glass. The high aluminum-to-glass ratio keeps heat out in the summer and inside in the winter. The lighting system, developed for Citicorp by Lightolier, uses single-tube baffled fluorescent fixtures and expends less than half the energy per square foot of conventional fluorescent lighting. Heating and cooling are also computer controlled. The computers control many other energy savings systems too, including Citicorp's double-decker elevators. The Otis elevators, with elegant cabs designed by Citicorp's project architect, W. Easley Hamner, and produced by Parkline, conserve energy and maintenance, as well as allow for more available rental space. All of these systems, which are significant for future high-rise architecture, also directly or indirectly affect the concerns of the interior designer.

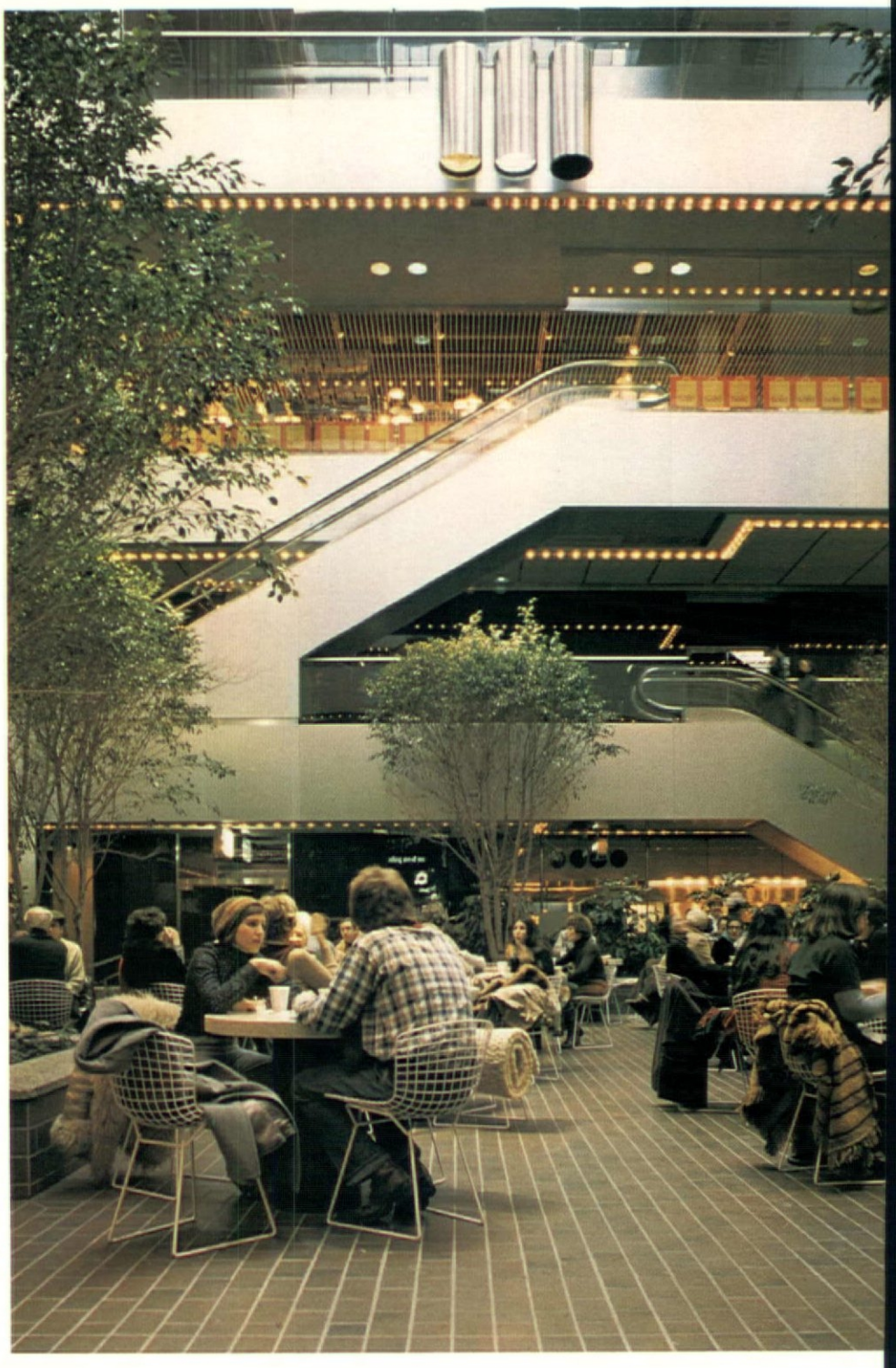
Oddly enough, the structural element of Citicorp tower that will probably have the greatest effect on the design of the tower's interior spaces, as well as on those of many future skyscrapers, is the building's revolutionary bracing system. All the tower's wind load and half its mass are carried down the exterior of the building via six eight-story downward-angled chevrons. The chevrons direct the load to the narrow (five foot wide) "mast" columns in the center of each of the building's four faces, and the mast columns, the only structural supports to run the entire height of the tower, bring the load to trusses at its base. There load is evenly distributed to each of the four piers and is carried down the piers to the building's foundation. This unique bracing system dispenses with the need for *any vertical supports* between

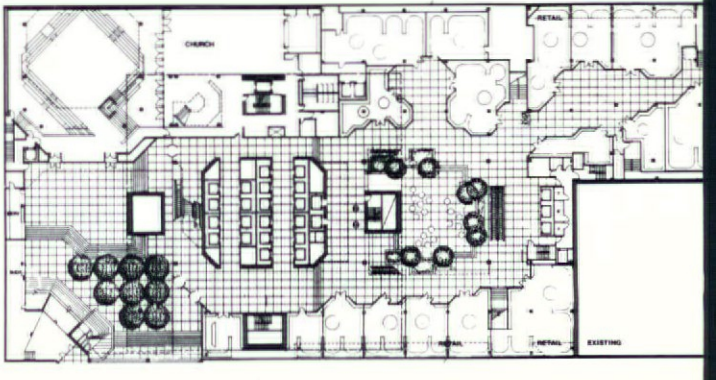
the core and the curtain wall. Each floor at Citicorp is thus totally without obstruction!

The three story shopping mall, simply called "The Market," is perhaps the biggest success of the complex. The first announcement of "The Market," which, with restaurants, specialty food shops, etc. is totally devoted to food, met with considerable skepticism. The only indoor mall of such scope ever to have worked in New York is the concourse level of Rockefeller Center. Its success is largely based upon the facts that it is a much used link between Fifth and Sixth Avenues, and that it provides access to a crowded subway station. Other mall and plaza areas, most notably in recent years the sunken plaza of the General Motors Building and the indoor Galleria, have not been as conveniently accessible or as successful.

But one's skepticism about the Citicorp market changes after meeting with Michael Buckley. President of Halcyon Marketing, Inc., whose idea "The Market" was. Using the successful elements of Rockefeller Center, along with research into the needs and buying habits of New Yorkers, Buckley came upon an idea that seemed bound to work in the dramatic skylit atrium created by Stubbins. There is nothing, however, as convincing as fact. Now, even months after "The Market" has opened and its novelty has faded, finding an empty table in the large central area on the atrium floor (or on the balcony above it) is often quite difficult. The unique area is being used and enjoyed by New Yorkers even more than by tourists. It will be found to be nearly as crowded on a weekend evening as during a weekday lunch hour. The success of "The Market" is significant from the standpoints of both the marketing analyst and the environmental designer.

The concept, which may have seemed contrived at first, works because it does, in fact, meet a real need. Many of the buildings torn down to make way for Citicorp housed restaurants of various types, at varying price levels. The Citicorp market has replaced them with French, Hungarian, Greek, Swiss, and various other restaurants, as well as a patisserie, boulangerie, smoke shop, and bookstore (with a large cookbook section). You can buy anything from the ingredients for a meal to the meal itself. And you can either eat in a restaurant or bring food out to one of the tables in the atrium. While there are a number of inexpensive restaurants in the Center, none is a fast food place. The level of the food quality

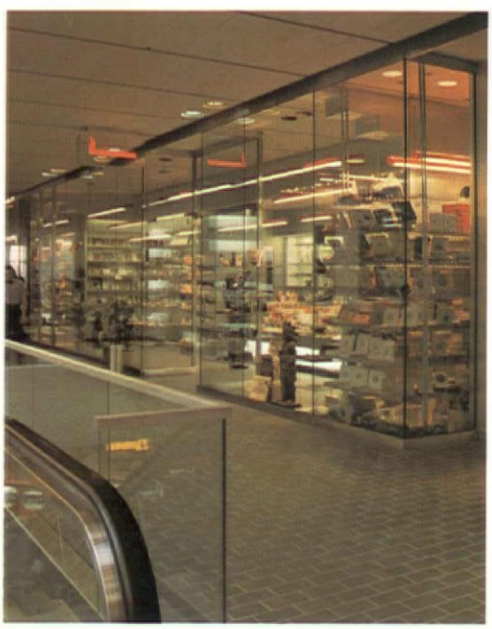




Atrium level plan (below street level)





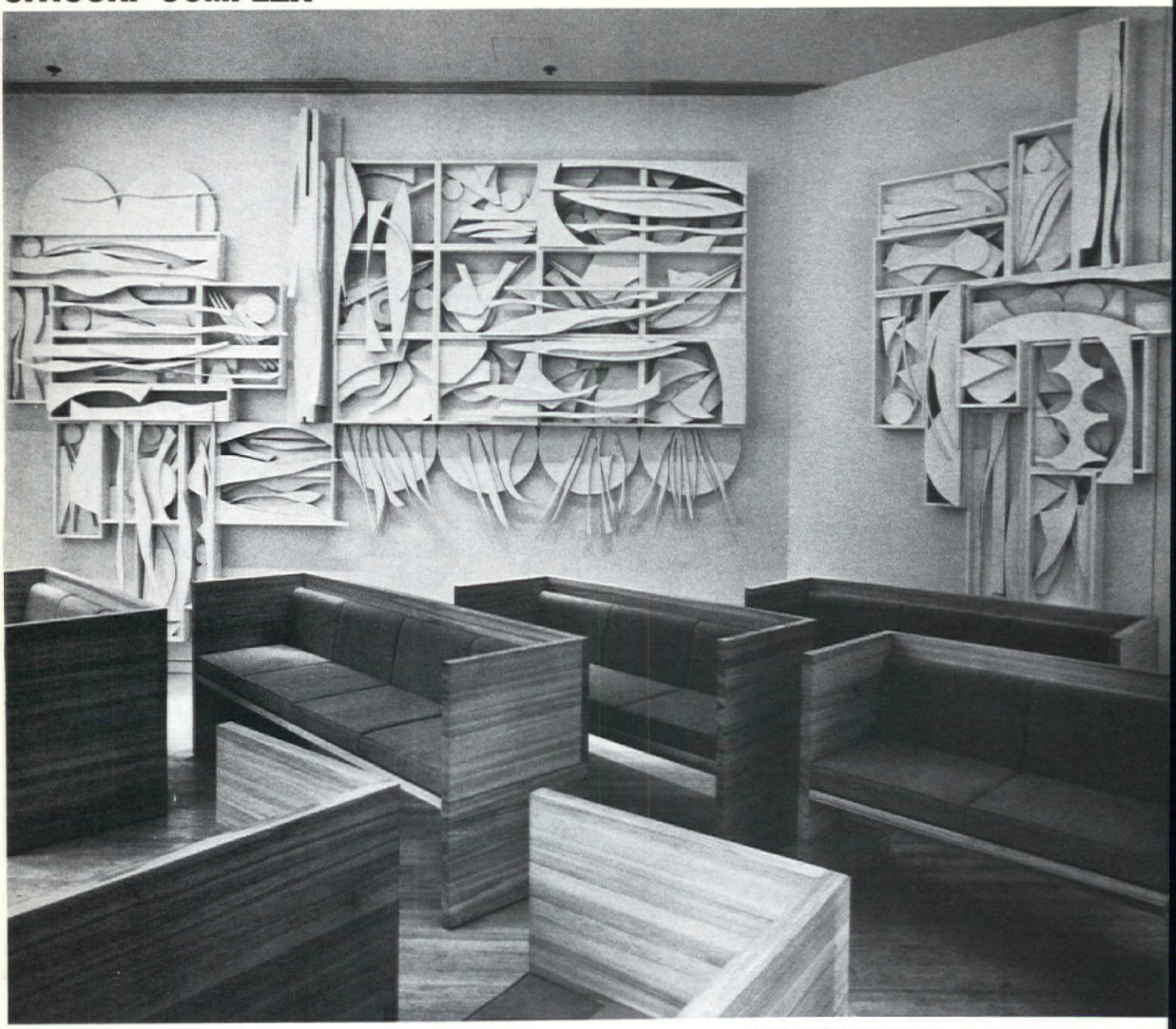


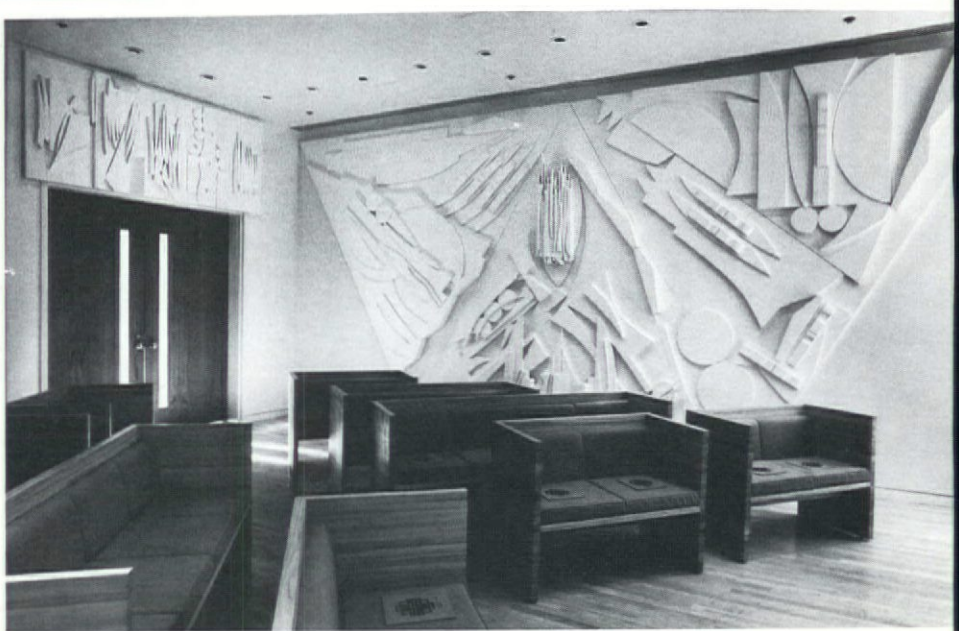
"The Market," though bustling with shoppers and diners, centers on a restful oasis of trees and seating designed by Sasaki Associates, opposite, *that has become one of New York's most popular midtown spots.* Above and left, *some of the restaurants and food-oriented shops surrounding the atrium.*

Architects for "Au Bon Pain" bakery, far left in photo above:
Gordon/Kahn Associates.
Architect for "Avgerinos" restaurant:
Anestis Demou.

Atrium chairs: **Knoll.** Tables custom designed by Citicorp Design Department. Brick pavers: **Hawkins Tile, Ltd.** Pairs of HID downlights: **McPhilben.** Signage: **Letterama, Inc.**

CITICORP COMPLEX





Staller



Louise Nevelson's white chapel—with touches of gold leaf—at Citicorp has been hailed as perhaps her finest work. The walls, in sculptural relief, depict themes of the Apostles, the Resurrection, and, above, *the Cross of the Good Shepherd. Furnishings and accessories by Vignelli Associates are strikingly beautiful, but quiet enough to avoid conflict with the sculptural reliefs.*

matches the variety and the ambiance. The shop that probably attracts the most attention, however, is Conran's, the English-based home furnishings chain (see CONTRACT INTERIORS, February, 1978). Two stories high, Conran's not only attracts attention to the mall, but also directs an upward flow of traffic from the street level to the second floor.

Like Rockefeller Center, Citicorp's market is a link between two major avenues. It is also adjacent to the main access to one of the busiest subway stations in New York. The station empties into the complex's sunken plaza and directs traffic up to the street or into the tower lobby. As one enters the lobby, at subway or street level, the atrium and bustling market are visible immediately ahead.

The atrium carries the materials of the exterior of the complex into the interior. Thus the terra cotta bricks of the plaza and sidewalks are the flooring of the lowrise element, and the walls between floors of the atrium are the same natural finish aluminum as the building's skin. The continuation of exterior materials indoors is not uncommon, but it is especially impressive at Citicorp where it aids in integrating structures of such diverse function. Included in this integration scheme is St. Peter's. Entering the tower from the street, one may look down into the sanctuary of the church through a soaring window that bisects the faceted structure. Once inside the tower, the lobby of the church is as accessible as is the market ahead, or the tower's elevator banks to the right. While each unit maintains its own identity, the integration of the structures as part of a larger complex is as complete on the inside as it is on the outside.

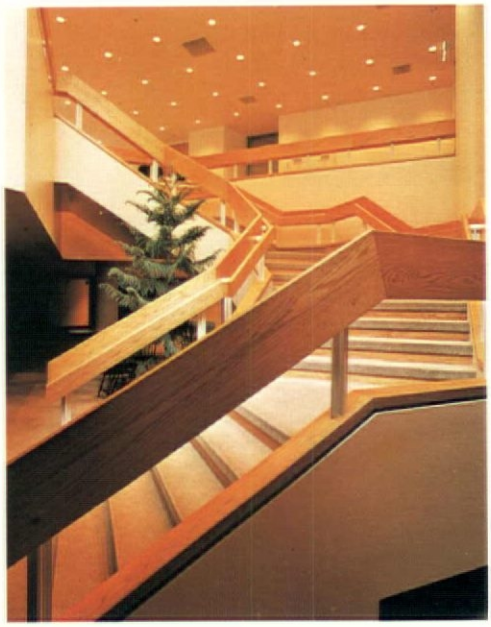
In many ways, St. Peter's Church is almost as exciting a building as the Citicorp tower. Media coverage, however, has concentrated on the church's beautiful chapel. It is constructed almost totally in white, and was designed by Louise Nevelson, America's foremost sculptor. The white wooden relief panels interpret the themes of the Apostles, the Resurrection, and the Holy Trinity, and focus on the Cross of the Good Shepherd. The background and horizontal bar of the crucifix are gold leaf, and provide the only color in the room. Walls, ceiling, floor, and pews are all white or off-white.

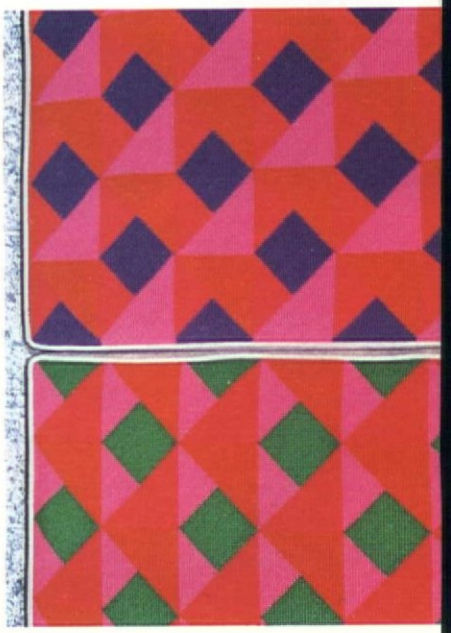
It is difficult to discuss St. Peter's Church as part of a longer article, for the technology and spatial concepts of this extraordinary church warrant an article to themselves. In the 1960's, when congregations of most urban churches

Jan Sta



Three views of the sanctuary of St. Peter's Church show three different arrangements of the portable oak butcher-block furnishings designed by the Vignellis. Stair, right, with double handrails and no supports beneath, descends from the street floor lobby to the sanctuary. Bright geometric patterns, far right, are Vignelli designs for the pews' cushion covers, now being executed in needlepoint by the parishioners.





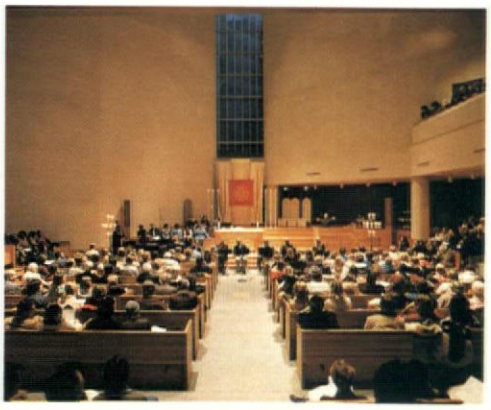


were severely diminishing in size, St. Peter's was increasing. Expanding the parameters of 'spiritual needs,' and bringing the church 'up to date,' St. Peter's pastor, Rev. Ralph Peterson, incorporated jazz masses, jazz concerts, and other theatrical events into the church's activities. With frequent mid-afternoon performances and with annual concerts by the late Duke Ellington, St. Peter's became known as the "Jazz Church." As a result, its number of parishoners kept growing. As much technical consideration was therefore given to the building's role as a cultural center as to its function as a church when it was decided to replace the old Gothic Revival church with a new structure on the same site.

The sanctuary, the largest space in the church, will serve the greatest number of religious and cultural functions. It has consequently been designed to be virtually totally flexible, in both seating and plan. Surrounding the light oak butcher block pews and altar are risers that enclose fold-down bleacher type seats. On holidays, or for special services, these may be opened to substantially increase the church's seating capacity. During smaller services, when the additional seating would make the church look uncomfortably empty, the risers can be left closed. There are times when the "bleachers" may comprise the total seating. In the event that a service or concert "in the round" is given, the pews, altar, pulpit, and all furnishings except for the organ and baptismal font, are completely portable! Above the sanctuary is a full theatrical lighting grid, and incorporated in its balcony are portals for complete multi-media projection capability. This dramatic space, which rises to the total height of the church, can be dramatically lit as well as dramatically altered. Any plan, to serve any function, is possible.

All of the church furnishings and fixtures, including the austere three seat pews with colorful geometric needlepoint cushions (all being stitched by members of the congregation) were designed by Massimo and Lella Vignelli. The Vignellis' influence at Citicorp actually goes beyond St. Peter's, for it was they who designed the stylish graphics in the tower lobbies. Throughout St. Peter's, the spare, elegant Vignelli conceptions work very harmoniously with Stubbins' handsomely proportioned spaces.

There have been great expectations for the design of Citicorp's typical office floors. The



lack of obstructions makes them possibly the most flexible high-rise office space ever built, and the relatively high rental cost (20-plus dollars per sq. ft.) suggests that tenants are likely to be prestigious ones, demanding office showplaces.

Some opulent tenant spaces (for Price Waterhouse and for the law firm of Willkie, Farr & Gallagher, for example, both designed by Poor, Swanke, Hayden & Connell) are not even open plan spaces, but are quite conventional in layout. (Of these two designs, by the way, the Willkie, Farr & Gallagher office, designed under the direction of Susan Podufaly, strikes an almost perfect balance between contemporary and conservative materials and furnishings, and displays great sensitivity of handling.)

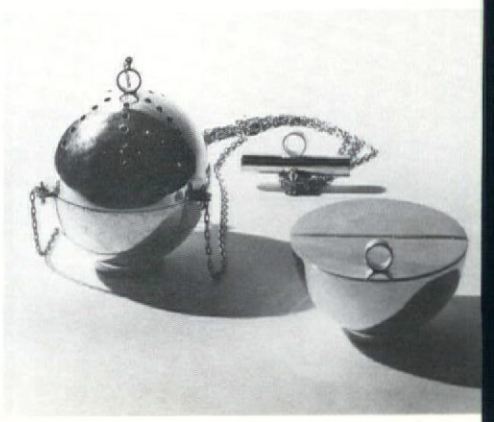
Citicorp's own spaces are entirely open plan (although, on some floors, closed conference rooms, placed in the middle of the open floor areas, considerably diminish the potential openness).

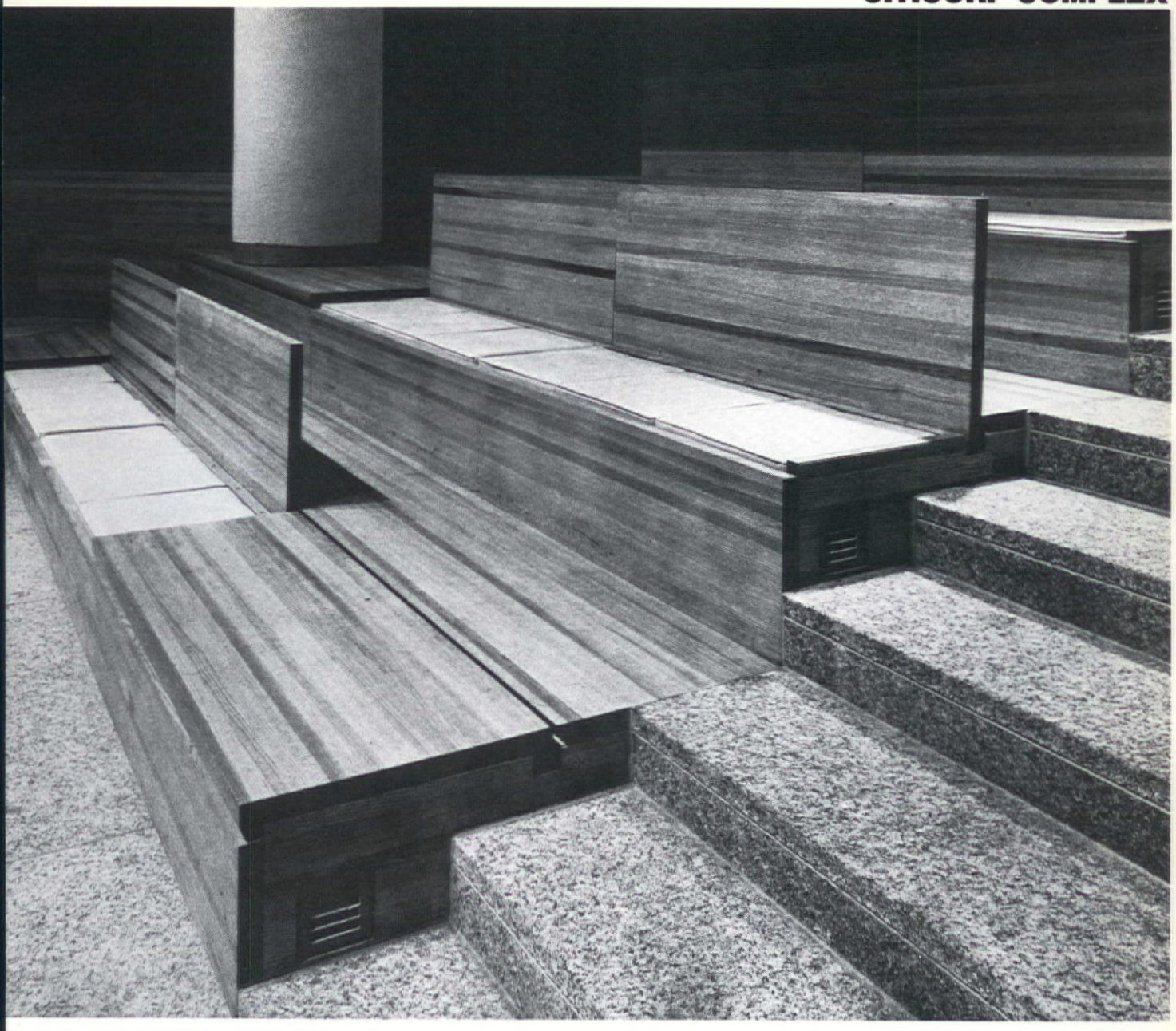
Ten and a half floors, occupied by the bank's Investment Management Group, have been designed by Hellmuth Obata Kassabaum in association with Citicorp's own design department. These use Steelcase's attractive 9000 line in three different heights and with acoustic panels attached to the backs of some units.

Two other floors (29 and 30) have been designed solely by the bank's design team (headed by Mas Pratomo under the direction of Paul Palmieri) and also use the Steelcase units, this time in a single height. Service areas as well as conference rooms are built adjacent to the building core. This centralizes the communal areas and still frees the space between the core and the windows. Using the mid-height Steelcase units only, Pratomo has divided the main areas of the floors into individual work 'units.' Thus, for one bank function that requires teams of five, each of the men and women has a private work area that converges upon a small central bay with a CRT computer console and a secretarial space. As the functions change around the floors, so do the unit patterns. The work unit idea is maintained, though, and all the units flow easily into each other. Perhaps the only fault of the space is that its beige coloration becomes a little monotonous, as do areas where increased density necessitates clustering the units close together.

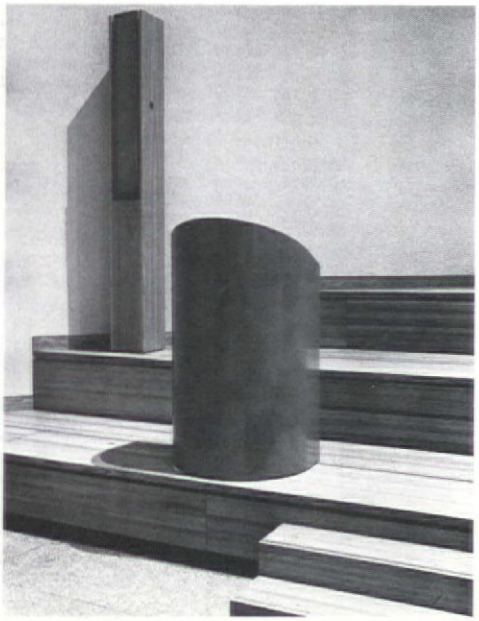
The failure to maximize Citicorp's potential











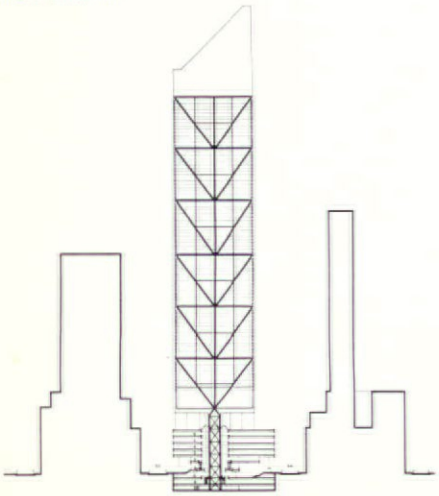
Pews, altar, and ceremonial artifacts are all part of the Vignellis' overall design for the church. Chair, opposite, *is shaped to allow priest's robe to fall behind cantilevered seat. Pews around the sanctuary's perimeter,* above, *fold away when congregation is small, or open to disclose upholstered cushions. Movable pews in other areas,* left, *have fold-down cushions for kneeling.*

CITICORP COMPLEX

Jan Sta

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Above and right, *two of the ten floors designed by HOK and the bank's own design department. Diagonal bracing along the exterior wall is an unusual and aggressive element in these interiors, but provides the rare luxury of unobstructed floor area from core to exterior.*





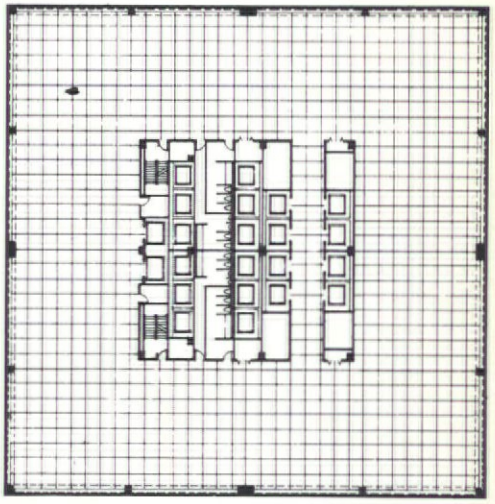
r Aaron © ESTO



flexibility raises some far-reaching questions about design in this country. Designers often express the fact that the limitations of their schemes stem from having to work around fixed elements in the space. This should not have been the case at Citicorp, where the space offered is close to the theoretical ideal. Since many future skyscrapers may incorporate bracing systems similar to Citicorp's, designers should prepare themselves to be free of many of the shackles they are conditioned to when perpetually forced to "make do."

Overall, Citicorp Center is a resounding success. Perhaps the most brilliant jewel of the complex, though, is St. Peter's chapel, blending the extraordinary talents of Stubbins, the Vignellis, and—of course—Nevelson. Considered by some Nevelson's finest work, the chapel at St. Peter's has been hailed as the rebirth of great ecclesiastical sculpture. If it is, it rests in a most fitting place. For in the revitalization of midtown Manhattan, and the prospects for future architecture, space planning, and urban design, Citicorp Center itself symbolizes rebirth.

Robert Mehlman is a freelance writer in the field of art and design. He is an editorial advisor to the new magazine AMERICAN ART AND ANTIQUES *and a Contributing Editor of* RESIDENTIAL INTERIORS.



Above, *typical office area is column free.* Left, *one of the automated mail carts serving some Citicorp offices, their paths determined by invisible chemical tracks sprayed on the carpet.* Below, *30th floor reception area, by Citicorp's design department, focuses on a large white model of entire complex.*



site, both photos: Open plan elements: Series by **Steelcase.** Attached acoustical panels: **John** with fabric by **Maharam.** Desk and desk chair: **on** with Caravan wool upholstery by **Arc-Com.** rs' chairs: **Brueton** in fabric by **Boris Kroll** e) and **DesignTex** (below). Lounge chairs: **Dalward, Ltd.,** in Iron Wool Chevron by **Design-** (above) and Galway by **Isabel Scott** (below). ery fabric: Parade by **Maharam.** Planters: **Flo- Foliage.** Accessories: **Duk-It/McDonald Prod-** Carpet: **Karastan.**

: Lounge chairs and cube table: **Cumberland igo.** Carpet: **Milliken** carpet tiles. Ceiling light- all spaces shown: **Lightolier.**

DAVID W. DURRANT
NYPRO HEADQUARTERS

Plastics landmark

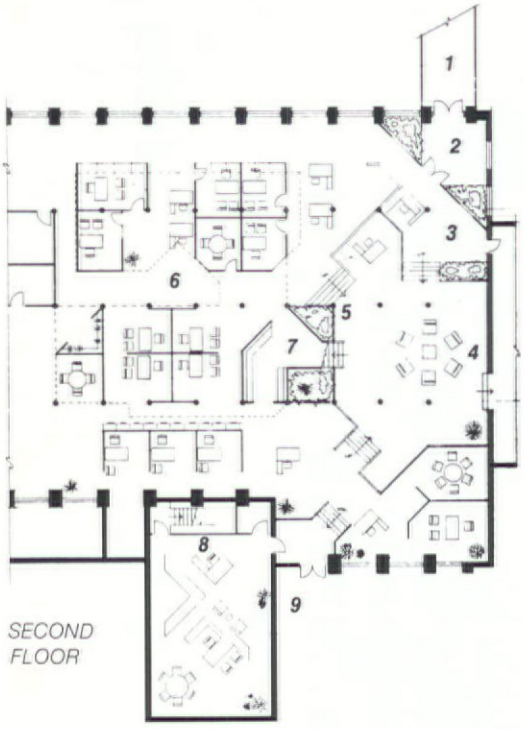
The old mill is again humming, today exuding molded plastic parts instead of lace for stagecoaches and Bigelow carpeting as it did from Civil War days. Renovation involved preservation of the exterior and many sturdy interior structural parts, duly mindful that the mill is under consideration for National Historic Landmark status. While other New England mills have been saved to serve for housing, schools, or shops, the Bigelow mill continues its original role in industry.

The mill complex is now headquarters for Nypro, a major supplier of engineered plastic parts and equipment with worldwide distribution. From its small beginning in a private Clinton, Mass., garage as Kirk Molding Company, the business has boomed to include other Nypro plants in this country, Puerto Rico, and France. When president Gordon Lankton explored constructing a totally modern plant and corporate headquarters the cost proved out of sight so the project was scrapped. But an old Clinton mill complex, its main building constructed in 1854, closed since 1932 except for occasional warehousing use, was a likely choice for renovation.

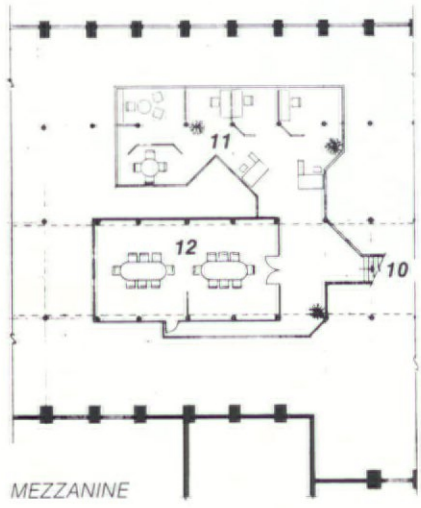
Following the 1840's, when Erastus Bigelow invented the power loom, the Bigelow mill was converted from lace making to weaving figured carpet at four cents a yard. Originally, there were 28 looms, which operated for 70 years until the depression shut them down. Now the mill has been born again. Major rehabilitation and construction cost around $1.5-million. With the other buildings in the complex there is ample room for later expansion.

When Nypro management turned to David Durrant for design direction in the renovation, the mill was in shabby shape with rotting boards and broken windows. But it was basically sound—from handsome brick walls with a stately tower (to which a weathervane was added, copied from the original but with the Nypro logo added), to the gracefully arched windows that have been emphasized by yellow outline paint, and the solid roof truss.

All existing glazing was removed and replaced with fixed bronze *Lexan*, General Electric's unshatterable "glass," also used untinted for the existing and reopened skylights. The

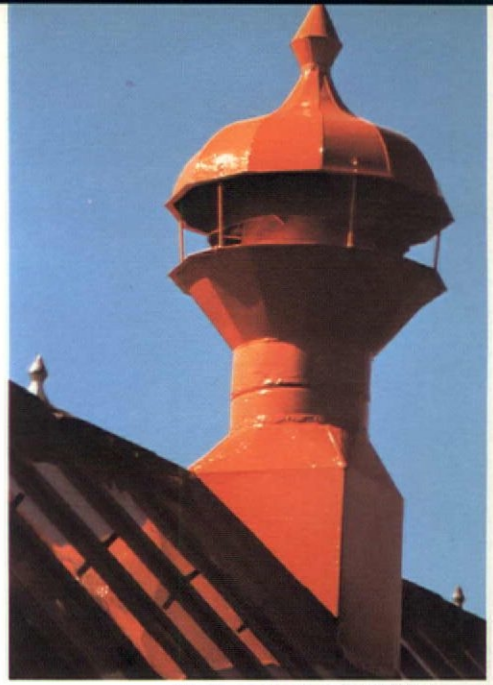


1 Bridge to parking
2 Entry
3 Reception
4 Waiting
5 Up to mezzanine
6 Offices
7 Copy room
8 President's office
9 Roof garden
10 Down to waiting
11 Open plan office
12 Double conference room

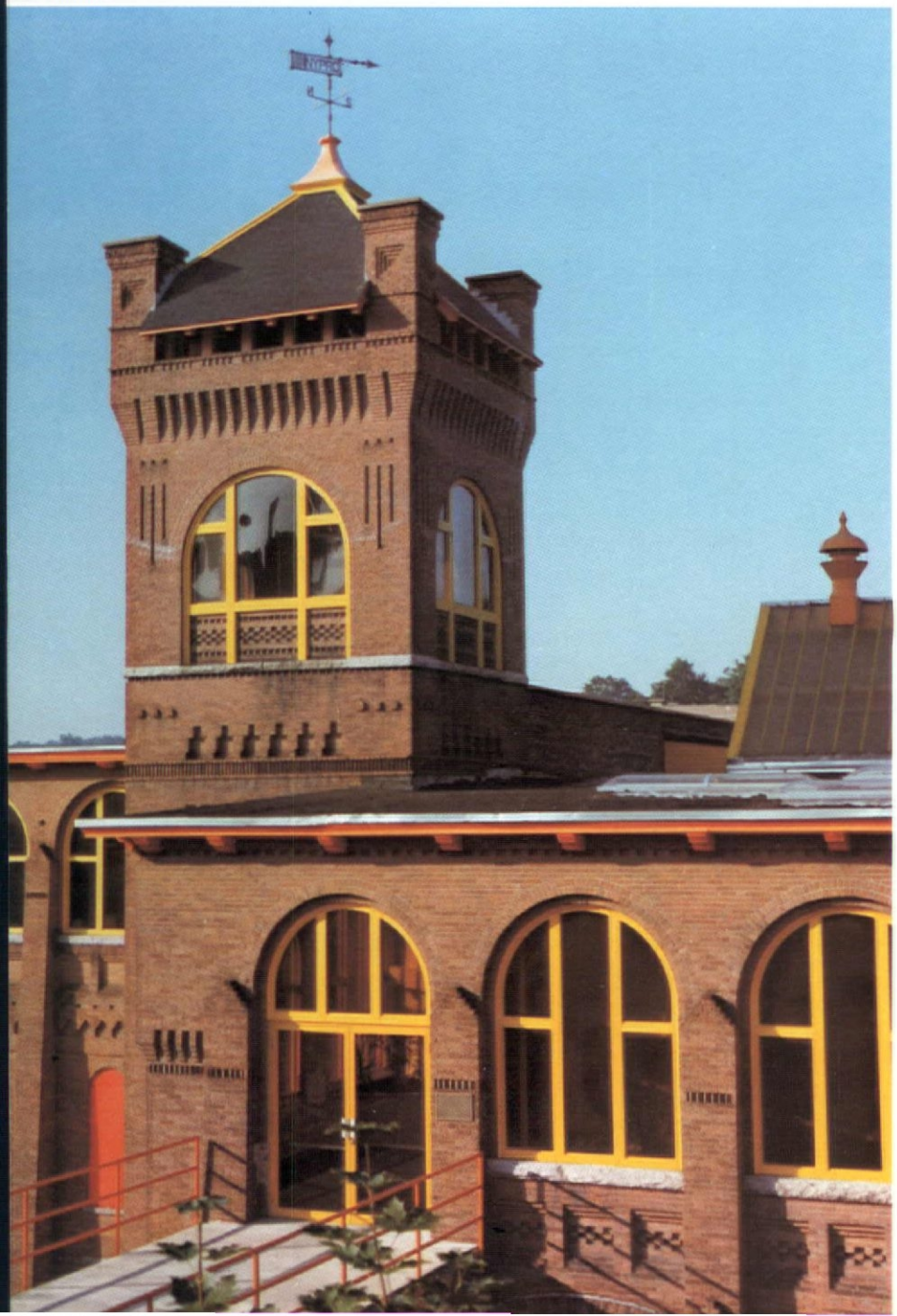


Industrial renovation preserves a New England carpet mill

nis Williams



Photography by David W. Durrant



Mill exterior remains unaltered except for paint outlining windows and doors, and a weathervane, reproduced from original design with Nypro logo added. Ramp leads to parking lot. Above: *One in a row of original vents topping roof of factory building.* Below: *Historical plaque at right of entrance, and view of half timber / half skylight roof truss above plant manufacturing area.*







NYPRO HEADQUARTERS

skylights provide sufficient natural light for the production area during daytime. Inside, debris was bulldozed and concrete floors replaced wooden ones. The sub-floor was fitted with two parallel tunnels, 8 ft. by 8 ft. and some 300 ft. long which carry machine services to, and support, the heavy molding machinery above. Brick walls, 12 to 20 inches thick, help conserve energy in this totally air-conditioned plant, and also aid acoustics. Rows of 40 solid wooden support posts still stand straight as West Point cadets and are painted white. Supergraphics identify various functions, and machines are painted to the designer's specifications to form a dynamic part of the main color scheme.

Ample interior height permitted corporate office space to be divided into three levels—the original second floor, a second waiting level, and a third level under the skylight used for conference and sales meetings.

The open-office plan KOBI furniture syst created by designer Durrant, was appropr for this fast-growing company. It is colorf coordinated with features of the building offers a high degree of flexibility. Execu spaces are bright, light, and airy. Plants th and employees respond as favorably.

Britisher David Durrant received his de training in England, worked for Bill Bag Associates in Boston, and was a partner in C porate Design Systems. He now heads his firm, Durrant Design. Pamela B. Durr graduate of Boston Architectural Center, collaborator with her husband on the Ny project—a project solved by applying 1970' dustrial renovation techniques to a so structure, product of America's Industrial R olution of 125 years ago. BETTY RAYM



Above: *Pedestrian access bridge brings visitors to Nypro headquarters' main entrance and receptionist. Interior windows are rounded in harmony with original fenestration. Corporate office area is multilevel with manufacturing extending through first floor.* At right: *a waiting space with furniture arranged in a circle (see plan).* Top of page: *Center staircase, flanked by vigorously growing plants, leads to conference room* (opposite page).



Design mold is modern inside historic mill





Above: *Double conference room on mezzanine is divisible. Circular windows overlook plant operations beneath.* Top of page: *detail of an original bolted beam and support post, now brightly painted and as supportive as in 1854.* At right: *Office space under mezzanine, furnished with Kobi office system, designed by David Durrant.*

Open office furniture system: **Kobi.** Waiting area furniture: **Harvey Probber.** Desk, conference, and side chairs: **Steelcase.** Conference table: **Vecta Contract.** Files: **Steelcase.** Accessories: **Smokador.** Carpeting: "Debron" from **Carpets International.** Glass: **General Electric** "Lexan" supplied by **New England Glass.** Contractor: **Elmo Garofoli.** Millwork and custom furniture: Designed by David Durrant, built by **Elmo Garofoli.**





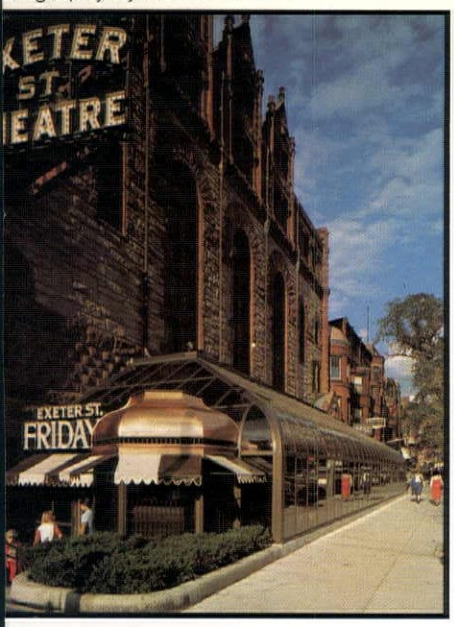
Dining outdoors indoors

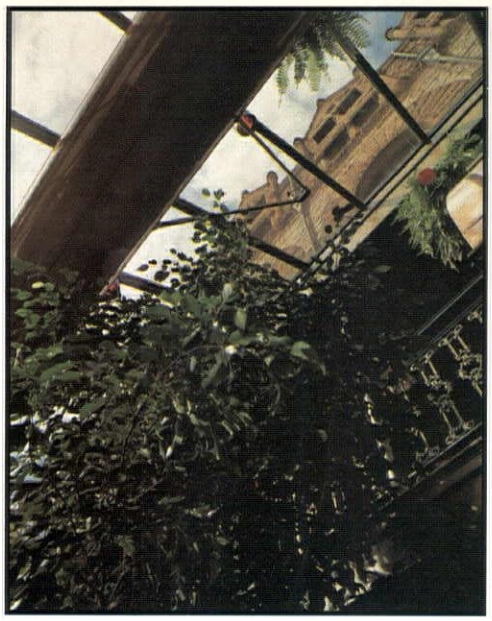
Since the turn of the century, a fair amoun
urban architecture has been either destroye
ineptly remodeled to meet the needs of gr
ing population. In Boston, as elsewhere, s
of the replacements have been sensitive to
city, others have not. What may be one of
most positive answers to this problem is ac
tive re-use, and Boston seems to be one of
most progressive cities as far as adaptive re
of existing architecture goes. Evidence of c
patible, thoughtful attempts can be fo
throughout the city.

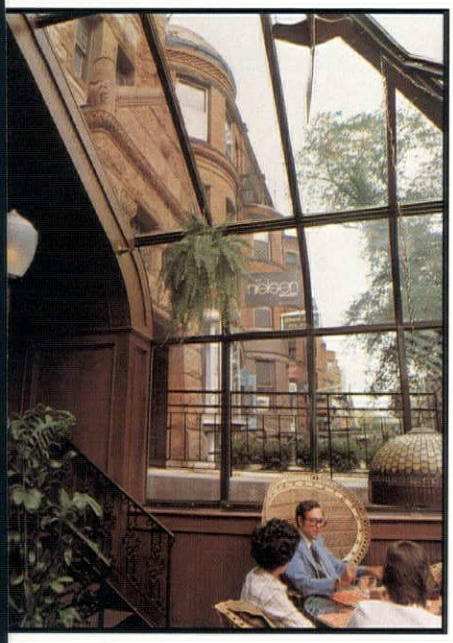
The renovation/re-use of the Exeter St
Theatre, and the addition of Friday's res
rant, is in perfect keeping with this prog
The architectural firm of Childs Bert
Tseckares & Casendino, already known fo
preservation of the Ames-Webster mansion
their own office space (April 76 INTERIO
was suitably retained to adapt the nearby
ter Street Theatre.

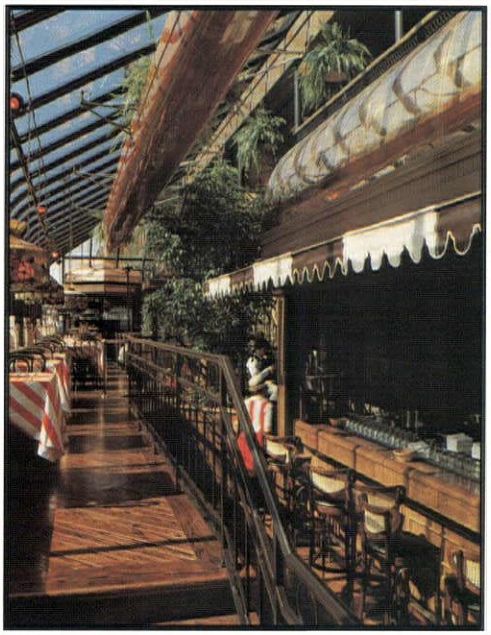
Originally built in 1884 by Hartwell
Richardson (W.C., not related to the more
mous H.H.) as a spiritualist temple, the bu
ing housed a large lecture hall on the
floor, smaller lecture halls on the upper f

otography by Robert Perron









CHILDS BERTMAN TSECKARES & CASENDINO, INC.
FRIDAY'S

Opposite page, *interior overlooks the bustle of the street while providing a relaxed atmosphere for dining.* Left, above, *the working relationship between the 1884 existing building and its new glass-roofed extension is a happy one.*

Architects:
Childs Bertman Tseckares & Casendino, Inc.
Consultant Architect: **Melvin R. Fain**
Structural Engineer:
Childs Bertman Tseckares & Casendino, Inc.
Mechanical/Electrical Engineer:
Cleverdon Varney and Pike
General Contractor: **A. J. Martini Company**

Bar stools/chairs: **Shelby Williams;** Brass rails: **Lawrence Metal Products, Inc.;** Wrought iron rails: **Lawler Machine and Foundry;** Awnings: **Morgan Awning and Canvas Co.;** Wicker: **Deutsch Inc.;** Millwork: **Coerver Industries;** Exterior sign: **Modern Art Sign Co.;** Stained glass: **Somers Studio, Kebrle Studio, Botti Studio;** Greenhouse: **Lord and Burnham;** Plants: **Mahoney's Rocky Ledge Greenhouse;** Can lights: **Lightolier.**

a library and tiny chapel in the basement. he late 'teens, the main floor was trans- ned into a theatre. It showed mostly classic art films, a practice which fortunately con- es today. This part of the building has re- ned as a movie house, the top floor has n made over into offices, and the basement r has become part of Friday's restaurant. o that further light could reach the lower l and a more inviting threshold could be ted, the architects decided upon a glass ex- ion. In order to construct the greenhouse ion of Friday's, which usurps some of bury Street's sidewalk area, it was neces- for CBT to obtain zoning approval from Boston Board of Appeals. The Board ac- sced, but imposed certain restraints, such etaining as much transparency as possible. e interior walls were knocked down to ac- modate kitchen facilities; however, the n exterior wall was left basically unaltered. problem resulted from a design point of in that the marketing image of the restau- was to be intimate and of small scale, e the actual building is of a monumental e. This dichotomy was overcome by a change in levels, and tables are grouped together on the different elevations to lend a human quality to the space. CBT used the structural framework of the greenhouse to hang plants, and an enormous shell, running lengthwise, is also used as a planter.

Outside, the curved plexiglass form reads as one volume relating to another, rather than one overshadowing another. While the greenhouse element is necessarily massive, its material is transparent. By night Newbury Street is quite animated, acting as a showcase for various goods and displays. Friday's fits in perfectly, as by night the mass of the theatre is visually obscured and the presence of the diners becomes more apparent.

The era that fostered the Exeter Street Theatre—the late nineteenth century—produced buildings which proved to be important harbingers of the architecture to come. CBT's continuing work in adapting such buildings to modern use is exemplary. To destroy such buildings, in the name of progress, is much like burning bridges behind you—ones that may well be needed for future crossings.

RICHARD ZOEHRER

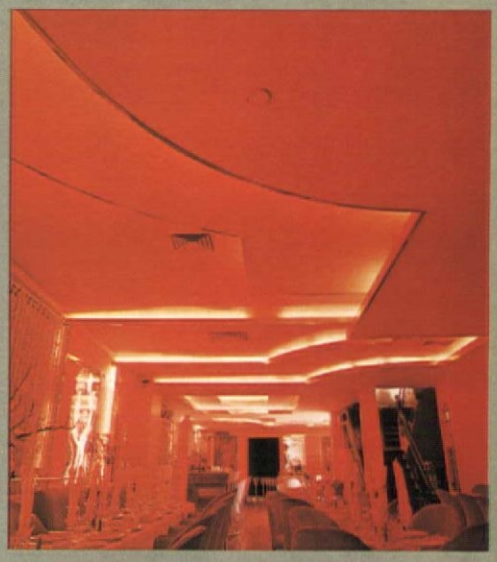
SAM LOPATA
LE PREMIER

Photography by Robert Perron



Vive la compagnie



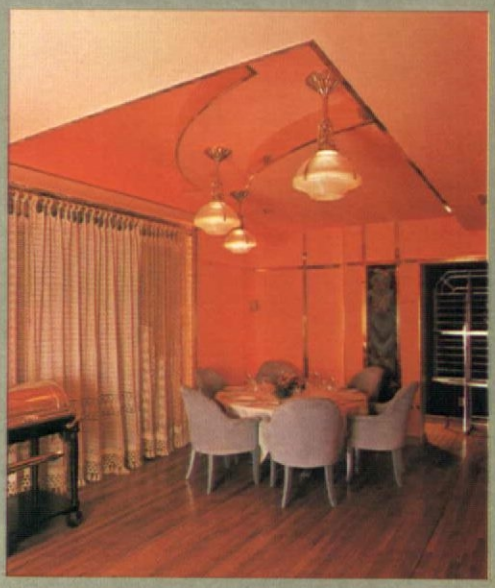




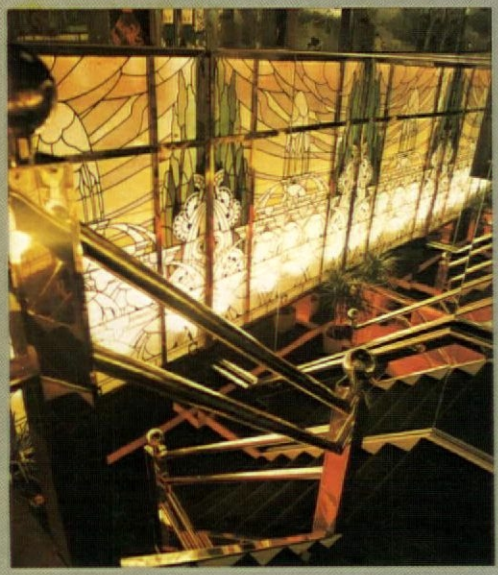
easury of French Art Deco pieces is joined by temporary accessories and materials under the ful supervision of architect Sam Lopata to create Premier restaurant. Note finely detailed ceiling, se five shifting planes give form and direction to re room, etched glass panels, above, antique right middle, and original Art Deco pendant ts in upstairs banquet room, right below.

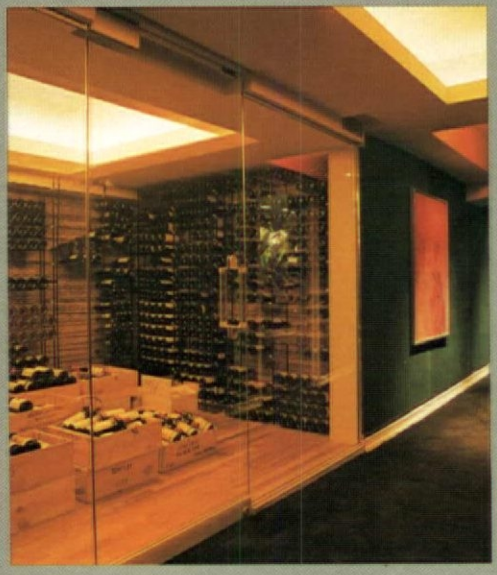
Flick your finger nail beneath Le Premier's glossy skin, and wondrous images come forth: a neighborhood bistro set within a hall of mirrors, men and women in formal evening attire promenading in a warehouse, 19th Century French academic paintings looking suspiciously good amidst sleek Art Deco architecture. This paradoxical synthesis is Le Premier, a new French restaurant and social club in New York City, designed by architect Sam Lopata. If the imagery seems outrageous, the planning and installation do not. The restaurant, set in a two-story turn of the century brownstone, runs as smoothly as a *Cordon Bleu's* kitchen.

That it should is no accident. Lopata, who recently arrived here from Paris, shares a deep respect for the culinary arts with the owners, one of whom is a former chef himself. "First come the kitchen and services," says Lopata. Given the disposition of the building's two upper stories and basement, he placed the main









Ladies at leisure in staircase foyer mural by Willia Riggs, above, *set style for adjoining rooms of soc club at Le Premier. Staircase itself,* far left, *is kale doscope of brass railings, stained glass, and mirr Wine cellar,* left, *enhances basement with some the glories of France.*

kitchen on the ground level, a service kitchen above, and a preparation kitchen, wine cellar, and storage below.

Planning the main kitchen came next. "I simulated a ship's galley," Lopata explains. "Without space to place cooks around four sides of the standard open stove, I lined units up." (In other words, meat, fish, and other specialties move in a line up to the executive chef, who puts final touches on each dish before sending it out.) The remaining food preparation facilities received the same studious concern: room to work, ample storage, stainless steel equipment, white tiled walls, and tiled floors. "This kitchen's a real beauty," says Lopata with pride.

Le Premier's ground floor dining room with bar, private social club on the upper floor, and rest rooms in the basement took shape in a most unorthodox way. Lopata and the owners acquired most of its accessories in Paris before the formal interior design was ready. How could this be? "I had already prepared basic layouts for these spaces," Lopata points out. "And we knew we wanted to incorporate French Art Deco motifs in a modern design. Since I don't like to plan what I cannot fulfill, we took off for Paris."

What the group shipped back was a small treasure trove of artistic masterpieces: tables, lighting fixtures, a carved wood bar, lace curtains, paintings in the "Art Pompier" 19th Century academic style that is enjoying renewed critical and popular interest, and even a magnificent stained glass window two stories high. Lopata augmented this with compatible local materials and furnishings; where nothing commercially available filled his needs, he designed his own solutions. (Lopata has a number of modern furniture pieces to his credit that have been sold through American retailers for years.)

Inspiration to assemble these fragments into an interior design came literally in the night. "I awoke with the idea of creating a five-tiered ceiling," Lopata recalls. "The use of stepped back planes put everything else into order. The design came soon after, and then a model that the clients loved at first sight."

The carved wood bar commands the middle of the ground floor dining room, but it is the boldly conceived gallery perspective that draws guests inside. At the core of its logic are the ceiling and floor, those traditionally neglected planes that Lopata has treated as dynamic Cubist compositions. Their overlapping expanses of form and color (the floor's various woodgrains follow the ceiling lines) create an almost palpable force field to which all other design elements in the room pay homage. If it all seems like a mirage, it is one filled with highly original details: graceful brass trim on salmon colored walls and ceilings, lush suede covered chairs and banquettes designed by Lopata in Twenties profiles, delicate lace curtains silhouetted against exposed brick walls, cove lighting hidden in the ceiling's many folds, shimmering back lighted etched glass panels celebrating the charms of extravagant ladies in period costume, those "Art Pompier" paintings, and exuberant bouquets of silk flowers.

Passage to the private social club upstairs is by way of a kaleidoscopic staircase of brass railings, dark green carpet, mirrors, and the Art Deco stained glass window, all of which replace a freight elevator Lopata had removed. Upstairs is divided into a backgammon room, staircase foyer, and banquet room with service kitchen. The mural covering the foyer's walls, whose women frolicking in a sylvan setting stop just short of being florid, sets the proper ambience for the club. To the front, the backgammon room offers gaming tables, comfortable chairs, and soft lighting surrounded by dark green channeled upholstery walls with brass trim. To the back, the banquet room extends the layered ceiling, lace curtain, and wood floor theme with handsome period pendant lights and steel shelving.

Downstairs at Le Premier contains more surprises. For one thing, Lopata plays off the same upholstered wall treatment of the backgammon room against a wine cellar of exposed brick and glass to conjure the sense of a subterranean "window." Then, the ceiling is coffered to suggest higher elevations. As a final flourish, highly upholstered restroom interiors are accented with broad mirrored surfaces.

Lopata, who acted as general contractor too (as for virtually every project he designs), feels he has designed a contemporary interior with Art Deco variations—and not vice versa. Surely such deliberate contrasts as exposed brick against etched glass and lace, and "Art Pompier" against Art Deco are manifestations of a more independent way of thinking. Were there any rules at all for Lopata to follow in creating Le Premier? "The kitchen must work," he says, "and the restaurant should be a showcase, where everyone sees everyone else in the most beautiful setting possible." Good company, good food, and good surroundings: for our schizophrenic society this must be Heaven.

ROGER YEE

Seating: **Artistic Frame** and **Arthur Parks Upholstery** from original designs by **Sam Lopata.** Tables: from France. Backgammon tables: **Willy Rizzo.** Suede: **Farkas.** Velvet upholstery: **Erbun.** Lighting: **Yorkville Electric** and from France. Ceiling: **Orbit Drywall.** Wood flooring: **Bar Flooring.** Carpet: **Phoenix.** Curtains: from France. Etched glass: **Charles Sheft** from original designs by **Wayne Emsrud.** Paintings: from France and by **Marcia Marx.** Flowers: **Diane Love.** Brass railings: **Model Brass and Bronze.** Foyer mural: **William Riggs.** Stained glass window: from France.

In the forest on the way to Bear Run



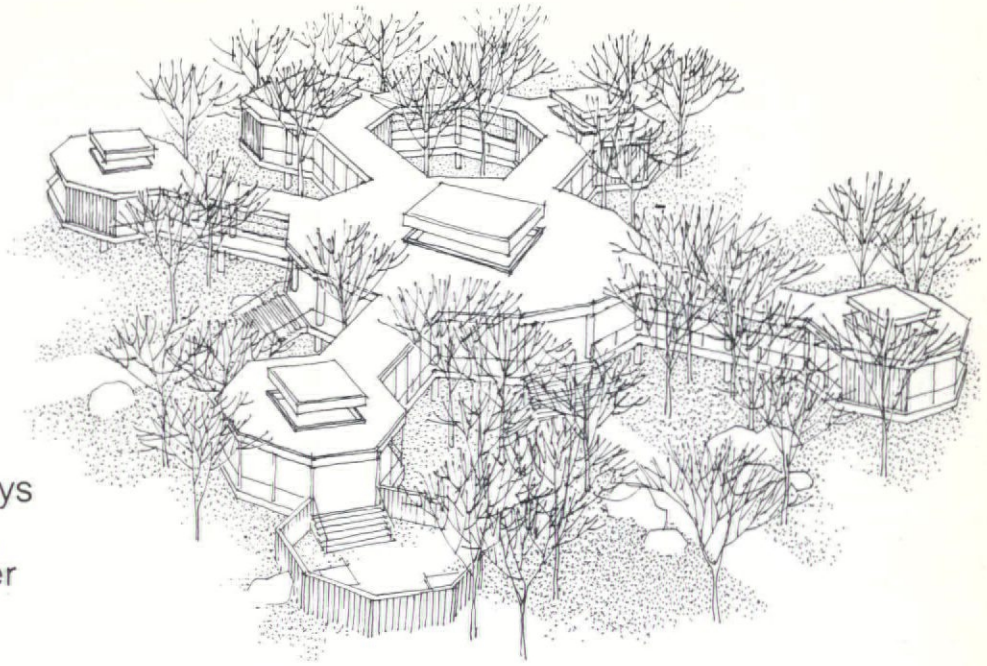
A work of art that has the impact of a force of nature, Fallingwater is both a serene presence and a riveting landmark. Critic Bruno Zevi called it *"one of the greatest monuments created by human genius."* Not that Frank Lloyd Wright designed it as a monument—to himself or anyone else. The structure poised over the waterfall on the Bear Run brooklet was designed as a weekend house (with adjoining guest house) and functioned thus very comfortably and durably from 1937, when it was completed, until 1965, when the entire 2000-acre property of which it is a part was turned over to the Western Pennsylvania Conservancy.

What the client had wanted was a house in which he could enjoy the wild terrain. The client's son, Edgar Kaufmann, jr., who had spent some time in Wright's Fellowship at Taliesin, Wisconsin, was responsible for the choice of the architect.

Like almost all architects during the Depression, Wright was then badly in need of work, but it was not this aspect of the client-architect relationship which stimulated him to produce a masterpiece. He appreciated the Kaufmann family's love for the landscape, and—as Edgar Kaufmann, jr. wrote a quarter of a century later—the family never requested revisions of his drawings on esthetic grounds, only utilitarian ones.

As the owner of the property following his father's death in 1955, Edgar Kaufmann, jr. gave the preservation of the natural terrain as much importance as the preservation of the house, when the time came to choose a conservator. The Western Pennsylvania Conservancy watches over both while enabling the public to enjoy nature walks and tour the house. Visitors write for admission in advance, and are taken through the main and guest houses in groups of ten.

But problems soon surfaced, some of them



aul Mayen weaves bridgeways nd pods into an expandable, most invisible Visitors' Center r Wright's Fallingwater

to the remoteness of the property, the gth of the trip, and the difficulty of gauging ival times. Visitor groups need a place to rest ile waiting to be toured through; and the dener's cottage originally used for the pur- e proved woefully inadequate. The solu- n, a Visitors' Center designed by Paul yen, is under construction.

Mayen's criteria were to produce a non- lding hidden from Fallingwater at all times mmer and winter), visually transparent, and meated by natural daylight and the pres- e of the living green environment through ch it is threaded.

His solution not only reduces structural sses and disperses people by separating ious functions of the Center, but allows for ure modular expansion as demand and ilable funds dictate. A sunburst layout pro- es an information center in a central faceted ular core (of 2400 square feet) connected by iating covered walkways (totalling 2,500 are feet) to five octagonal satellite pods ch 1,000 square feet). Everything is lifted 18 nes or more above ground (depending on contour of the forest floor). Raised square fs create clerestories over the core and satel- pods—roofs supported by the same 18-inch meter concrete posts on which all parts of structure are suspended. The core and walk- s are without walls, rimmed only by cable ty railings held by metal rods rising from ow the decks. Visitors move through the for- foliage without trampling the forest.

Of the five pods, one is for toilets, a second is op, the third is a holding area for children er 12 (only older ones are allowed to tour house), and the fourth and fifth are devoted xhibits on a) how Fallingwater came to be; ts architect; c) its structure. d) the Kauf- ns and the Conservancy.

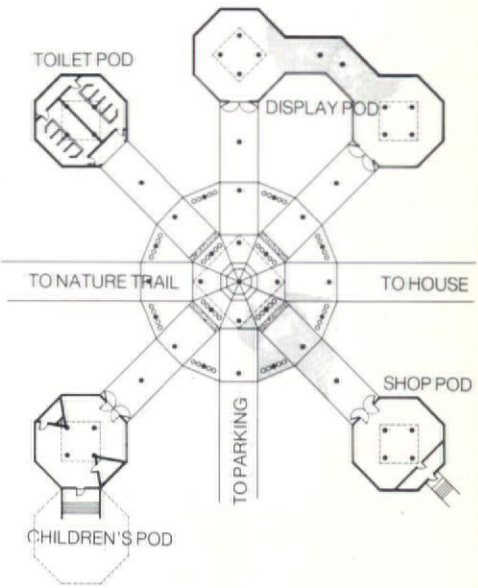
For camouflage, the concrete posts are integrally colored a soft dark green. Wood planking, treated with a preservative to retain its natural color, covers floors and ceilings with identical patterns of parallel lines. Similar vertical wood siding forms the solid elements in the wood and glass pod walls. Both soft and hard seating will be provided—the hard consisting simply of stump versions of the structural system's concrete "tree" posts.

Visitors are taken on a short walk to the main and guest houses of Fallingwater, and return to the Visitors' Center on another path which the Conservancy also uses as a nature trail. Construction is being managed to minimize disturbance of the trees (pin oaks, many evergreens, wild so-called "cucumber" magnolias), bushes (laurel, dwarf huckleberry, and rhododendron often growing to a height of 15 feet), and wild flowers, including a magnificent stand of Lady's Slippers.

What Kaufmann has done to realize his father's intentions, as well as his own, is consistent with his career as a scholar and critic—in the fifties organizing MOMA'S "Good Design" shows, today as Columbia professor.

What Mayen has done here may, however, surprise those who are familiar with the meticulous, elegantly industrial style of the fixtures, accessories, and furniture he designs and sells through the firms, Habitat/Intrex. His jewel-like articulations of polished steel and his lacquered sculptural geometry hardly prepare one for the rough materials, rustic directness, and unobtrusive practicality of this Bear Run facility. Until one remembers that some of the best photographs taken of Fallingwater, published in 1962 by Zevi in the commemorative "Twenty-Five Years of the House on the Waterfall" (with text by Edgar Kaufmann, jr.), were shot by Mayen.

OLGA GUEFT



Additional pods can be built to fill out the circular plan; new bridgeways can radiate out from the central information / registration core.

Designer: **Paul Mayen**
Supervisory architects at site:
Curry, Martin & Highberger
Structural Engineer: **E. V. Dotter**

circle 100 on reader service card

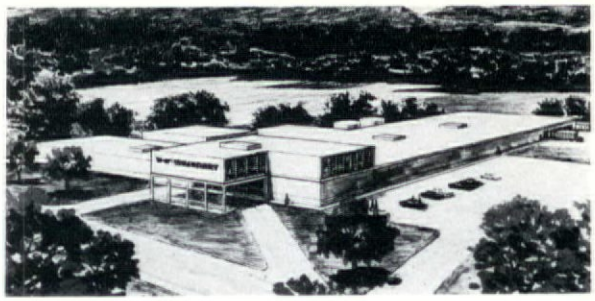


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Major expansion for Ralph Wilson Plastics

Dr. Ralph Wilson, Jr., president of **Ralph Wilson Plastics Company,** based in Temple, Texas, has announced immediate plans to build a new 300,000-sq. ft. plant in Fletcher, N.C. for



increased production of *Wilsonart* brand laminated plastic decorative surfacing, and to better serve its Eastern and Mid-Western distribution centers. Wilson prides itself on its overnight delivery policy to customers anywhere in America. Ultimately, the Eastern plant will represent a total capital expenditure in excess of $25-million. **Dale Kaulfus** is being promoted from assistant plant manager at Temple to manager of Wilsonart's new Eastern facility.

Charles Kronenberg has been elevated from sales representative to district manager of the Philadelphia region for *Wilsonart.*

Jack Lenor Larsen Inc., New York City, has announced the election of **Ms. Teddy Edelman** as executive vice president and marketing director. Ms. Edelman will be responsible for North American marketing activities for all divisions of the company, including Larsen Fabric, Larsen Carpet, and Larsen Furniture, and will launch expansion of the Larsen leather collection in June.

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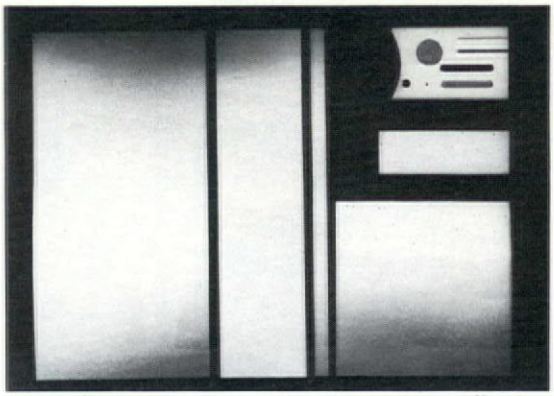
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The October Company has announced the development of Mettle-Mica, a new, decorative, solid metal, laminating material with the working characteristics of standard, high pressure laminates. Mettle-Mica has a smooth, even finish and can be



cut, routed, sanded and machined with the same tools used on high pressure laminates. It is available in two standard finishes: Satin clear and Satin brass, and comes in custom sizes up to 48 inches by 120 inches, with a standard thickness of .025 inches. *circle 275*

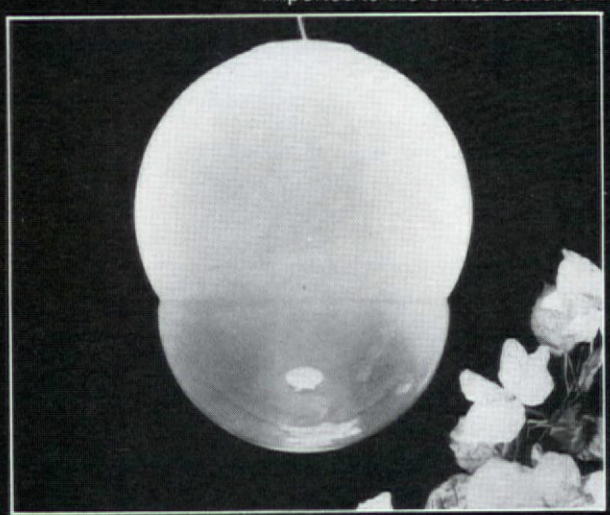
Robert Levine has been appointed administrative manager of the **Vanleigh Contract Corporation,** responsible for administration of Vanleigh's contract operations in Miami and West Palm Beach. **Alfred Carlsen,** vice president of the expanding group of contract showrooms, made the announcement.

Correction

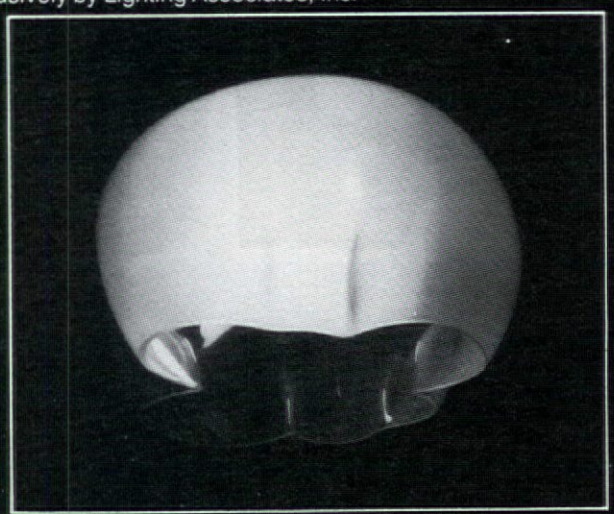
Architectural Resources Cambridge, Inc. was the project designer for Scalamandré's Boston showroom. Credit was inadvertently omitted from our January 1978 showroom story (page 26), and we regret the error.

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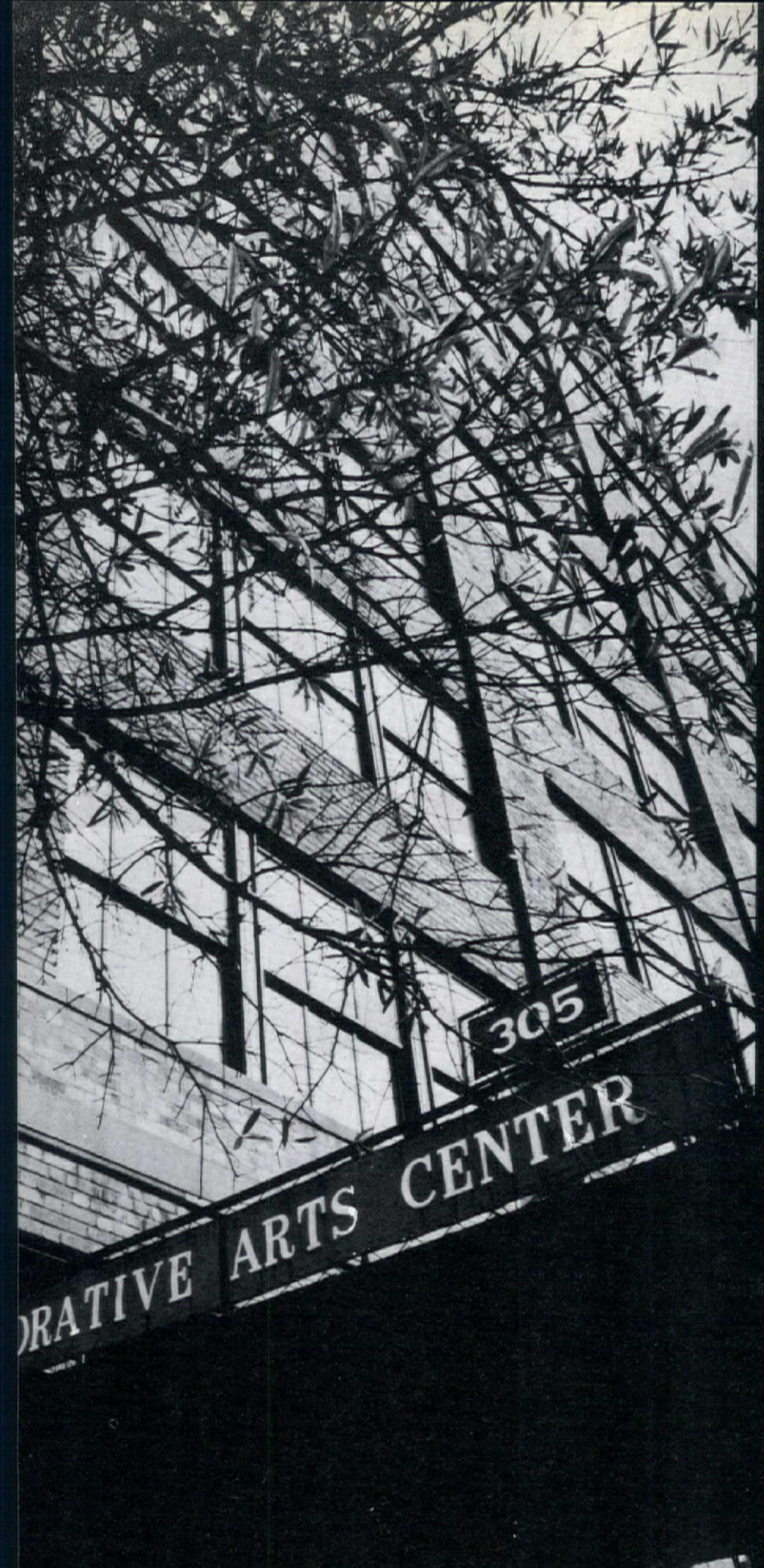
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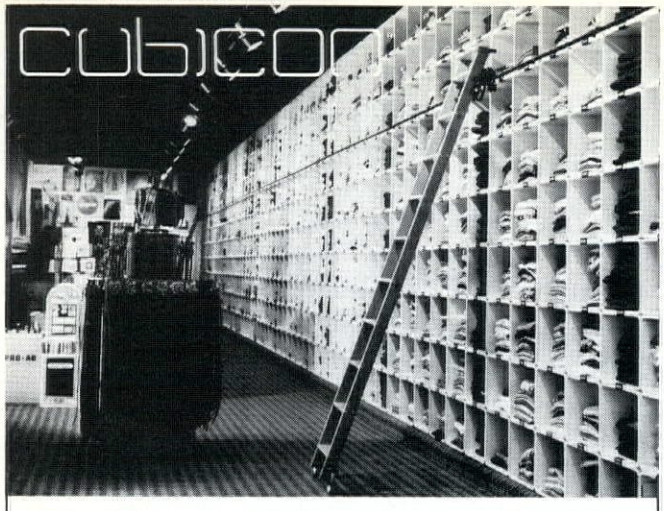
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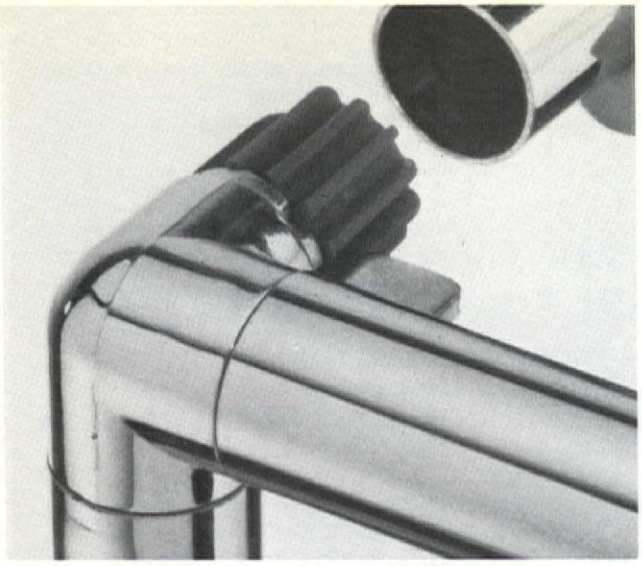
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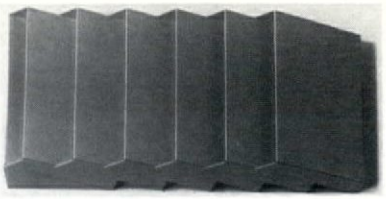


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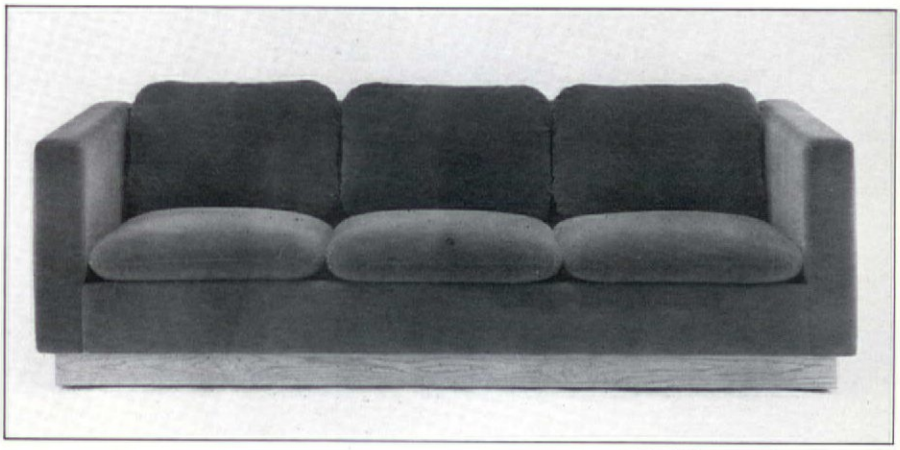












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continued on page 164

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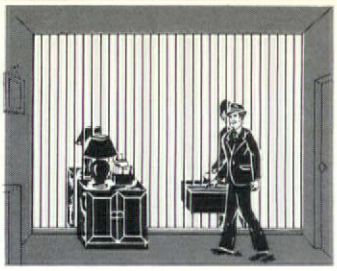
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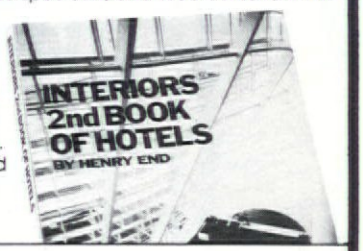
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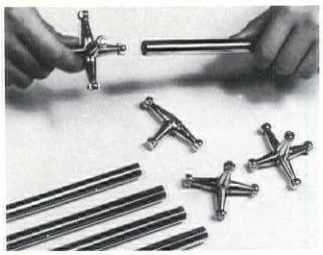
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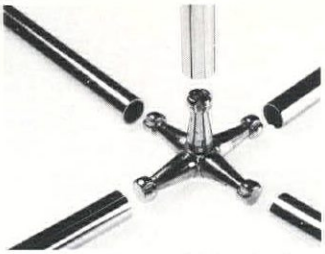
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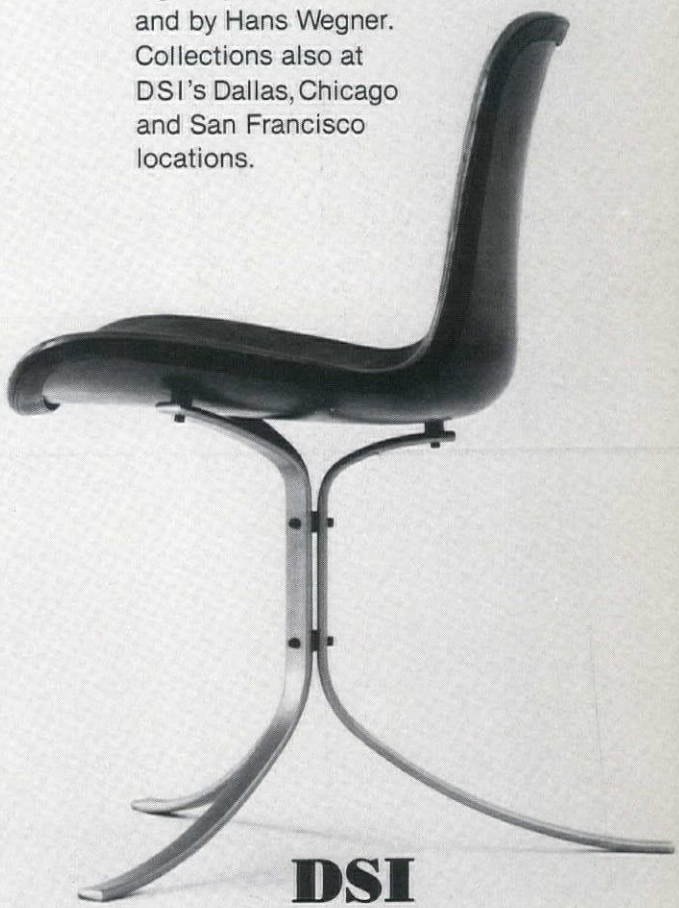
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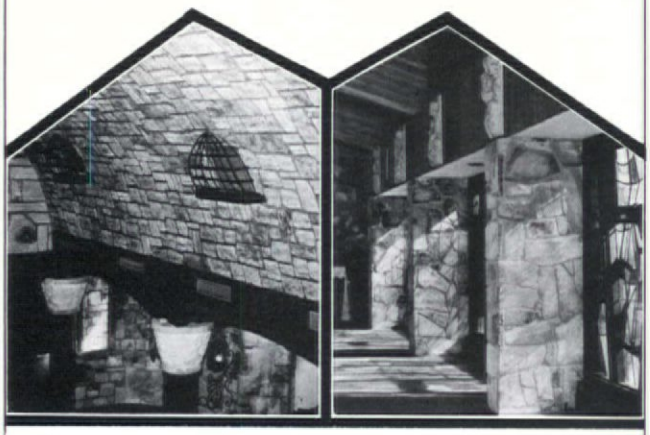
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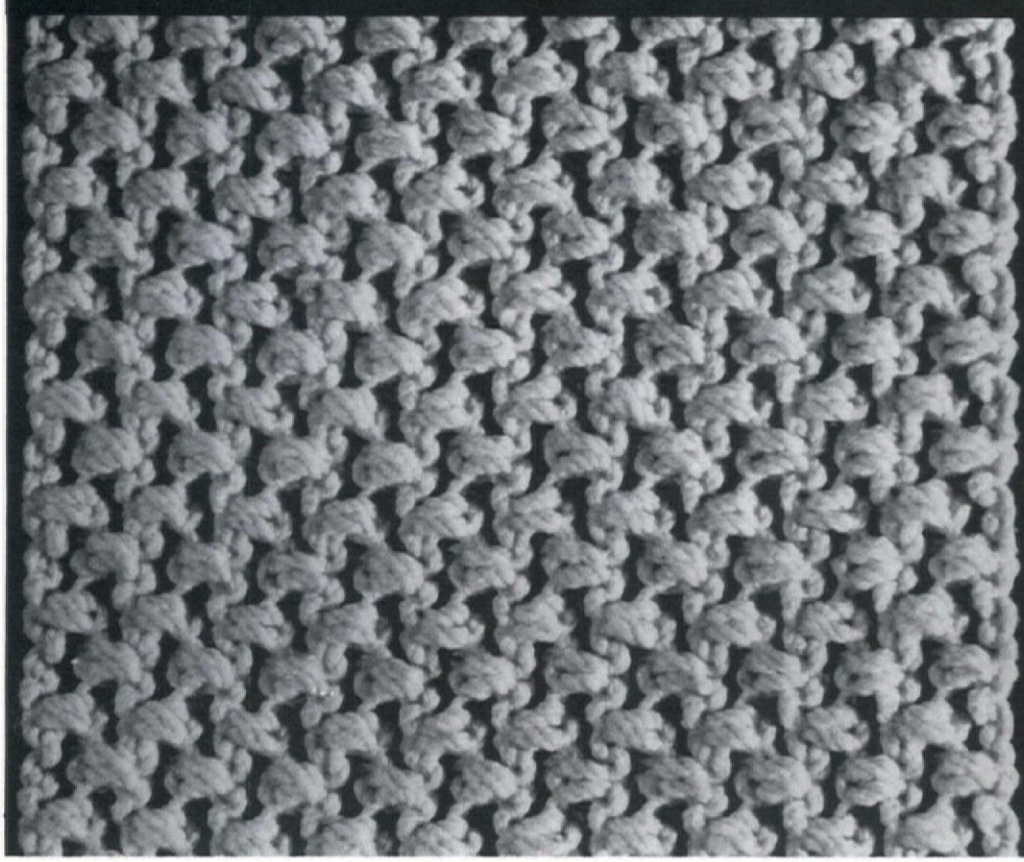
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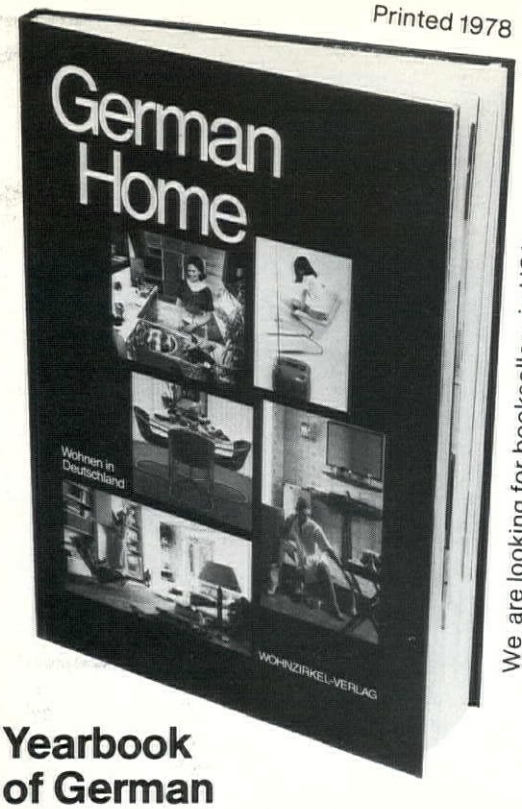
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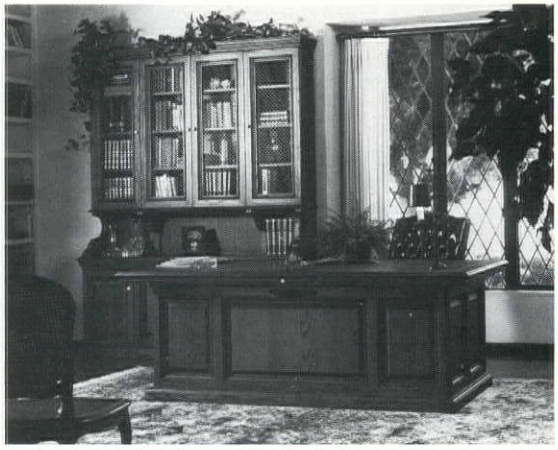
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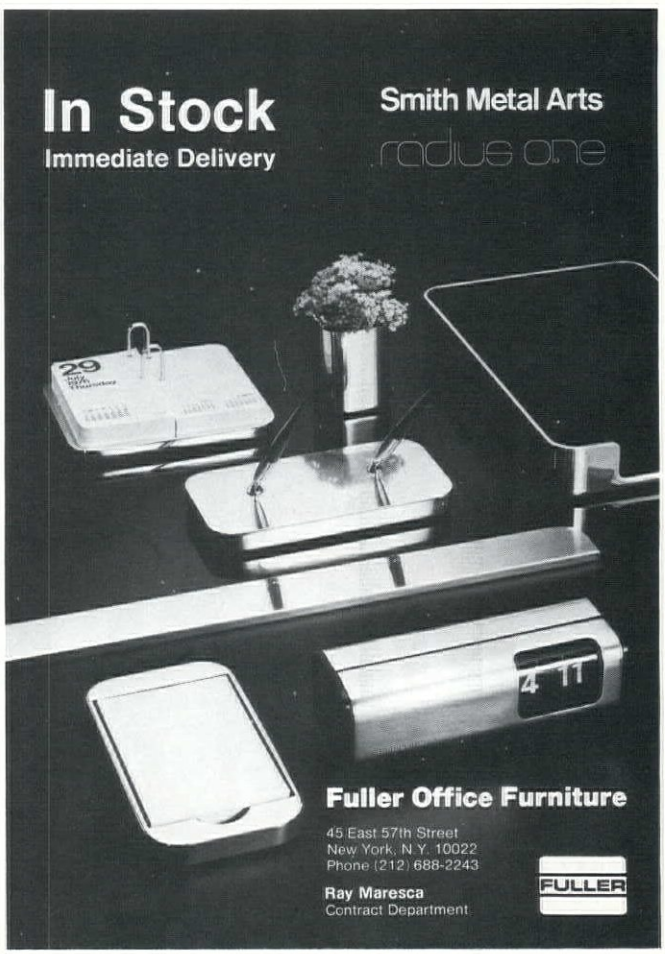
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